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THE HISTORY PRINCIPLES AND PRACTICE

OF

HERALDRY.



THE  
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OF  
HERALDRY

BY

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## CONTENTS.

	PAGE
CHAPTER I. . . . .	1
CHAPTER II. . . . .	29
CHAPTER III. . . . .	57
CHAPTER IV. . . . .	92
CHAPTER V. . . . .	124
CHAPTER VI. . . . .	165
CHAPTER VII. . . . .	197
CHAPTER VIII. . . . .	229





# HISTORY, PRINCIPLES, AND PRACTICE OF HERALDRY.

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## CHAPTER I.

Study of Heraldry by no means obsolete—Illustrations of need of this Special Knowledge—Absurdities of some early writers on the subject—Noah a Gentleman by birth—The “Book of St. Alban’s”—Ferne’s “Blazon of Gentry”—Devices of the tribes of Israel—Ancient Greek allusions to personal Devices—North American Indian Totems—The desire and necessity for distinguishing Marks—Special epithets—The Bayeux Tapestry—Symbolic Meanings assigned by old writers to Charges and Tinctures—The Sovereign the Fountain of Honour—Acquisition of Arms from the vanquished—Influence of the Crusades—Nobles claiming right to confer Arms—Introduction of Surcoat—Saracenic regal Devices—Arms borne by ladies—Heraldry on seals, stained glass, tiles, stone-carving, coins, brasses, etc.—The Heralds’ College—Duty of Heralds—Value of Heraldry to the genealogist and historian—True nobility—Destruction of ancient records.

WHILE the original use of heraldry has long since passed away, its study is by no means obsolete, since a knowledge of its history, a comprehension of its principles, a familiarity with its practice, are still of great value. It has been defined by one writer as the shorthand of history, and the definition is a very happy one. For the pursuit of national or family history,

and for the due appreciation of the meaning of countless devices in mediæval illuminations, stained glass, on monuments and seals, and so forth, it is altogether indispensable. The writings of Chaucer, Spenser, Shakespeare, Sir Walter Scott, again, are full of heraldic allusions that are entirely lost on readers who have not at least some little knowledge of our subject, while the artist, in depicting scenes of mediæval life, can by no means ignore a feature so characteristic of the period.

Whether it be indeed the "noble science," as some of its enthusiastic votaries have termed it, or, as a later writer has affirmed, "the science of fools with long memories," may be a more or less open question; but as it is guided by positive rules, which cannot with impunity be violated, so long as it is employed at all, either in the restoration of old buildings, illumination, glass-painting, or any other field of art, it can only be properly employed after some little attention has been paid to requirements which, though arbitrary in their character, have received the sanction of centuries; and it is not a sufficient reason for the violation of these rules to deride the study as obsolete or absurd, for if the thing be introduced at all, it must be rightly done.

Illustrations of the need of this special knowledge may from time to time be met with; it will suffice to refer to but one example. Amongst the frescoes in the Houses of Parliament will be found one representing the sailing of the Mayflower in the year 1620. The flag depicted is the same as our present Union Jack, a flag not adopted in the form with which we are familiar till the year 1801, on the occasion of the legislative union of England with Ireland. The result is that, for want of this special knowledge on the part of the painter, historic

accuracy is lost. If we take the picture as a guide, we are driven to conclude that either this union existed prior to the year 1620, or else, accepting the year 1801 as the date, we are bound to believe that the Pilgrim Fathers sailed for New England, in search of that religious liberty that was denied them in the old, at the beginning of the present century. The flag of the union of England and Scotland, dating from 1606, is represented in fig. 1, while fig. 2 is the flag in use from

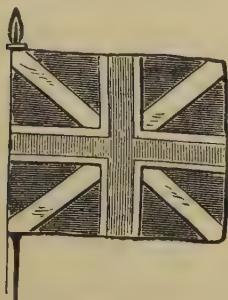


FIG. 1.

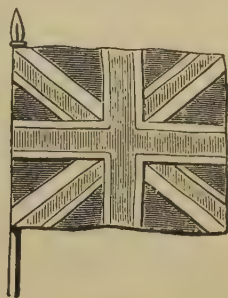


FIG. 2.

1801 to the present day, embodying in one device the crosses of St. George, St. Andrew, and St. Patrick.

The absurdities of some of the early writers on the subject are a fitting and just mark for the scoffer,<sup>1</sup> but the abuse of anything is no argument against its proper use. Even these grotesque features had their palliation, since they were ordinarily the misguided yet honourable desire to bestow on others what the writers themselves highly valued. While we may deride the idea of David or Solomon having coats of arms,

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<sup>1</sup> "The Saracens will seeme to deriue their antiquitie from Sara, and the Haggarenes from Haggar, and that whiche would make a sober man to laugh, the Heroldes also will fetch their antiquitie of their imblasenyng from Cain and Abel."—Extract from "a fruitful and necessary sermon" preached in 1572 by one Thomas Drant.

we must bear in mind that the mediæval writers never affirm that they actually did have them. They did but assign to these worthies of old certain armorial bearings, in order that their misfortune in being born some centuries before the birth of blazonry should as far as possible be mitigated, since, had they lived in mediæval days, their right to bear arms would have been unquestionable. The want of these arms was the more keenly felt too, because in many excellent illustrations of military subjects in mediæval MSS., Goliath, David, Esau, Joshua, and other scriptural characters are represented in all good faith in the costumes of the knights and monarchs of the Middle Ages, and it became almost a necessity to place devices on the shields borne by them.

Noah, according to the "Book of St. Alban's," "came a gentilman by kynde, and had iij sonnys begetyn, yet in theys iij sonnys gentilnes and ungentilnes was fownde." On the division of the world Noah, we are told, thus addressed Ham: "Wyckyd kaytiff, I giue to thee the worthe parte of the world to draw thyne habitacyon, for ther schal it be, where sorow and myschef. As a churle, thou shalt liue in the thirde parte of the worlde, which shall be calde Europe, that is to say, the contre of churlys." But to Japheth he said, "Cum heder my sonne, thou shalt haue my blessing dere, I make the a gentilman of the west part of the world and of Asia, that is to say, the contre of gentilmen. Of the offspr yng of the gentilman Japeth come Habraham, Moyses, Aron, and the profettys." While the reference to Europe is by no means complimentary, and the notion of sending "Japeth" out west into Asia is scarcely geographically sound, the extract shows the mediæval feeling, and the desire to recognise in "Moyes and Aron" and others, gentlemen of birth and breeding, fully entitled to all



the social advantages of recognised equality with the most powerful barons and nobles of the court.

As we shall have to refer several times to this "Book of St. Alban's," a few facts concerning it may be advantageously given. Dame Julyans or Juliana Barnes, otherwise Berners, for with the charming freedom of mediæval orthography we meet with the name in all these forms, has been generally held to be the author. She is supposed to have been born towards the end of the fourteenth century. Bale, writing in the year 1559, says that she flourished in the reign of Henry VI. Holinshed, writing in 1577, places her at the close of the reign of Edward IV., and calls her "Julian Bernes," and goes on to describe her as "a gentlewoman endued with excellent giftes bothe of body and minde, who wrote certaine treatises of hauking and hunting, delighting greatly hirselfe in those exercisys and pastimis; she also wrote a booke of the lawe of armes and knowledge apperteyning to Haroldes." It is stated that she once held the position of Prioress of Sopwell Nunnery in Hertfordshire,<sup>1</sup> but very little is really known about her. Her social position would make such sports as hawking and hunting familiar to her,<sup>2</sup> while pride of birth and family would

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<sup>1</sup> Though generally styled Dame, the word simply signified gentlewoman, and not necessarily a married woman. Thus Fabyan, writing in 1467, says: "Dame Margaret, suster vnto the Kynge, rode through the Cytie of London towarde the sees syde to passe into Flanders, then to be maryed to Charlys Duke of Burgoyne."

<sup>2</sup> "In the yere 1154 died Stephen, king of England, and Henrie Plantagenet, the Empresse son, was crowned in his steed. This Henrie was wise and learned, and besides a worthy knight. He neuer ware gloue except he bare a hawke on his fist, and neuer sate but at his meate, and delited in hawking, hunting, riding, and in all honest exercises." "King John in 1212 passing the river of Conwey, encamped there by the river side, and sent part of his armie with guides of the countrie to burn Bangor, who

incline her studies towards heraldry, and if she for any reason elected to enter a convent, her high birth would account for her position as prioress. The book was long held in high esteem, though it after all left very much untouched upon. This, however, was by no means the feeling of the noble authoress, as she concludes her labours in the following words: "Here in this boke ben shewed the treatyses perteynyng to hawkyng and huntynge, with other dyvers playsant materes belongynge vnto noblesse, and also a ryght noble treatise of Cotarmours as in this present boke it may appere. And here we ende this last treatyse whyche specyfyeth of blasynge of armys Enprynted at westmestre by wynkyn the worde,<sup>1</sup> the yere of thyncarnacion of our lorde MCCCClxxxvi."

The coat of many colours worn by Joseph was by these old worthies regarded as most distinctly heraldic in character, though Morgan, one of these early writers, made it to consist but of a chequering of white and black, to indicate the lights and shadows of his career! The same authority even gives the form of letters patent of King David for a grant of arms to one of his nobles. It commences, "Omnibus, etc., David, Dei gratia, Rex Juda et Israel, universis et singulis"!

Jael the Kenite bore six red nails, we are told, on her shield, though why she should bear six, since the arms are clearly based on the scripture narrative in which she figures, and where one proved amply sufficient, is not at all explained. The

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did so, taking Rotpert the bishop prisoner, who was afterward ransomed for two hundred hawkes."—LLOYD'S "Historie of Cambria."

<sup>1</sup> "——a huge romantic tome

\* \* \* \* \*  
Imprinted at the antique dome

Of Caxton or De Worde."—"Marmion."

arms of Jabal were a white tent on a green ground; of Jubal, a golden harp upon a blue shield; of Tubal Cain, a silver hammer on a black escutcheon. It is somewhat touching to find the desire even to honour the Saviour, the despised and rejected of men, and His lowly followers, and to prove to the haughty warriors of mediæval days that they did their rank no dishonour in recognising the claim of the crucified Redeemer on their hearts and lives. Ferne,<sup>1</sup> in all honesty and reverence, affirms that "Christ was a Gentleman as to his flesh by the part of his mother, and might, if hee had esteemed of the vayne glory of this world (wherof he often sayde his kingdom was not) have borne coat-armour. The Apostles also were Gentlemen of bloud, and manye of them descended from that worthy Conqueror, Iudas Macabeus, but through the tract of Time or persecution of warres pouerty oppressed their kindred, and they were constrayned to seruile workes."

All attempts to prove the great antiquity of heraldry have failed, though the desire for distinction upon which it is based is a feeling that has asserted itself from the earliest days of the childhood of the world. Holy writ has been quoted in support of the far-reaching claims that some of the enthusiastic votaries of the subject have ventured to put forward, and

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<sup>1</sup> "The Blazon of Gentrie, deuided into two parts, the first named the Glorie of Generositie, the second Lacyes Nobilitie, comprehending discourses of Armes and of Gentry. Wherein is treated of the beginning, parts, and degress of Gentlenesse, with her lawes; of the Blazon and Bearing of Cote-Armores, of the Lawes of Armes, and of Combats. Compiled by John Ferne, Gentleman, for the instruction of all gentleman bearers of Armes, whome and none other this book concerneth. At London, printed by Iohn Windet, for Andrew Mansell, 1586." The book is very scarce. It is written in very quaint language and in conversational form, the "Interlocutors" being Paradinus, the Herald; Torquatus, a Knight; Theologus, a Devine; Bartholus, a Lawier; Berosus, an Antiquary; Columell, a Plowman."

they base their claims on some few such passages as the epithets bestowed on the children of Jacob that may be found in the forty-ninth chapter of Genesis, but it is evident that such references do not warrant the assumption that personal devices were intended. Nevertheless, one old writer boldly affirms that—

“Judah bare gules, a lion couchant or.  
Zabulon's black ship's like to a man of war,  
Issachar's Asse between her two burthens girt,  
As Dan's sly Snake lies in a field of vert,  
Asher with azure a Cup of gold sustains,  
And Nepthali's Hind trips o'er the flowery plains,  
Ephraim's strong Ox lies with the couchant Hart,  
Manasseh's Tree its branches doth impart,  
Benjamin's Wolfe in the field gules resides,  
Reuben's field argent and blew bars wav'd glides,  
Simeon doth beare his Sword, and in that manner  
Gad, having pitched his Tent, sets up his Banner.”

In the foregoing extract certain heraldic terms appear, and, though it will be our endeavour to avoid all needless introduction of technicalities, their legitimate use often saves a vast amount of roundabout description. Each pursuit has its own vocabulary; it would be impossible to write a botanical treatise, and yet carefully keep out of it all reference to calyx or corolla, and in like manner the descriptive terms of the herald must be faced and mastered. We shall therefore henceforth use them where necessary; many will be explained as we employ them, and in any case a reference to the index at the end of the book will suffice to indicate where they are dealt with and defined.

Plutarch tells us that the Cymbrians, the people of Denmark, Norway, and North Germany, and other Teutonic tribes, though barbarians, had their shields painted in glowing colours with the figures of wild beasts and other devices, and that these were used as tribal distinctions. Hesiod describes the shield

of Hercules "with ruddy gold effulgent," and having "the scaly terror of a dragon coiled full in the central field," while Homer refers to the buckler of Pallas before Troy as having "round the margin rolled a fringe of hissing serpents, and the dire orb portentous, Gorgon-crowned."

In the tragedy of Æschylus, "the Seven Chiefs against Thebes," we find Tydeus bearing a black shield, "a sable sky burning with stars, and in the midst, full-orbed, a silver moon," and Capaneus has for device a man waving in his hand a flaming torch. On a Greek vase Jason is represented with a large circular shield having a serpent in the centre, while Agamemnon has a buckler with a scorpion. On Trajan's column most of the Roman shields are represented as bearing the winged thunderbolt of Jupiter. While such devices are national, tribal, regimental, they are not in the true sense heraldic, as they are not hereditary marks of honour transmitted from father to son.

The North American Indians, in like manner, have totems or figures representing the name by which the individual is known, these names being ordinarily such as will permit of pictorial representation.

In all ages of the world, so far as we have any record, we see that there has been the desire on the part of nations, tribes, and individuals, to distinguish themselves by certain recognised devices<sup>1</sup> or badges, by peculiarities of dress, as in the tartans

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<sup>1</sup> "When they arrive at the camp with the herd, each group of Bedouins proceed at once to select from the lot the camels belonging to them—a task by no means difficult of accomplishment, inasmuch as, in addition to each Arab recognising his own camel by its general appearance, or, it may be, peculiar expression of face, every camel is conspicuously marked with some device burnt into its skin. These brand marks are variously distributed over the camels' bodies. Some Bedouins mark on the neck, others on the



of the Scottish clans, or by titles, as a means of identification. "The songs with which the Northern bards regaled the heroes at their feasts of shells were but versified chronicles of each ancestral line, symphonied by their stirring deeds. Through the oak-fire's uncertain flame the chieftain saw descend the shadowy forms of his fathers; they came from the hills of Odin as the harper swept the strings, and deployed before their descendant, rejoicing in the sound of their praise. No parchment told his lineage to the warrior of those days, but the heroic names were branded each night upon his swelling heart by the burning numbers of the bard. Thus did the Northman chronicle his ancestry in those unlettered times. Afterwards, when the oak-fire was extinguished, the shell thrown by, and the night came no more with songs—when we reach the age of records—we find this love of lineage availing itself of the new method of commemoration. This strong ancestral spirit of the Norman may be traced partly to the profound sentiment of perpetuity which formed the principal and noblest element of his character, and partly to the nature of the property to which he was linked by the immemorial customs of the Teuton race." <sup>1</sup>

In some cases we find special epithets ascribed to individuals, which, though not at all heraldic or transmittable, serve again to illustrate the desire for personal distinction, which was one great motive in the origin of heraldry. In some few cases,

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shoulder, and many on the thighs and hips; and every tribe has its distinguishing mark, as well as the individual owner of the camel. These—if I may so call them—heraldic figures are extremely useful, for when a stray or stolen camel is discovered, the Bedouins finding it know at once to what tribe it belongs, if they are unacquainted with the owner's private mark." —LORD, "Peninsula of Sinai."

<sup>1</sup> "Rollo and his race." —WARBURTON.

however, the distinctive appellation is more of the nature of a stigma or reproach than of a title of regard, and in many cases the title is not assumed by the person himself, but is bestowed by popular accord, as in the modern examples of the "Iron Duke," and "Stonewall" Jackson.

Edward the Confessor, William Rufus, Henry Beauclerk Richard Cœur-de-lion, are examples that at once occur to us. Amongst the highland chieftains we find Cathal of the Red Hand, Red Hector of the Battles, and Allan of the Wisp, a title bestowed upon the latter from his ruthless custom of setting fire to the places he subdued. In French history one meets in the like manner with Chilperic the Stupid, Louis the Stammerer, Philip the Hardy, and the mother of Charlemagne is handed down to posterity as *Berthe aux grands pieds*; in Germany we have Henry the Fowler, Otho the Bloody; in Spain we meet with Sancho the Brave and Peter the Cruel.

The Bayeux tapestry is a proof that heraldry was unknown at the time of the Norman Conquest, as the rude devices seen upon the shields are not at all heraldic in character, and on several of the shields we find identical forms. The Anglo-Norman writer Wace says, "They had shields on their necks and lances in their hands, and all had made cognisances that one Norman might know another by and that none others bore, so that no Norman might perish by the hand of another, nor one Frenchman kill another." Wace wrote in the reign of Henry II., and if armorial bearings had even then been in use he would scarcely have forborne to allude to their derivation from the devices adopted by the Norman invaders; but the Norman devices were evidently in his eyes a merely temporary expedient, and it was not till the crusades that heraldry was developed, and the general custom of bearing some distinguish-

ing badge systematically organized. Like most other things, it grew and gradually took root and spread, and became ultimately a complete and definite system under the management of officers of arms. Even at the period of the second crusade, A.D. 1147, the illustrations of family bearings are few and far between, and the very gradual development of the thing is well seen in the fact that its origin is entirely unrecorded by the minute chroniclers of the period, a thing that would have been impossible had its progress been more rapid and conspicuous.

In the assumption of arms the object was ordinarily the very simple and practical one of bearing a distinguishing device that thus served to identify the person and property of the owner. It must be remembered that in mediæval warfare nothing approaching to uniform was worn, while the form of the helmet often made the features indistinguishable, so that, except for the heraldic devices on shields and horse-trappings, it was impossible to recognise the wearer.

It is often assumed, though in most cases erroneously, that the blazonry of the shield symbolized some special virtue or recorded some special act of heroism. Popular tradition has read meanings into many family bearings without any warrant of fact, and the pride of family has sometimes gladly welcomed legends that would redound greatly to the credit of their ancestors had but the one essential element of truth been present. There are of course exceptions to this broad statement, as in the case of the heart borne by the family of Douglas, granted to them to commemorate the duty entrusted by Robert Bruce to Sir James Douglas, that he should bear with him to the crusades the heart of his sovereign, and bury it in the Holy Land. In fig. 3 we have the original arms of the Douglas family. In the year 1355 the heart was added, as in fig. 4, and on the

accession in the year 1603 of the Scottish king to the throne of the united kingdoms, the heart, as in fig. 5, was crowned. As we proceed we shall find that many old writers have endeavoured to attach special meanings to particular colours and to various heraldic devices, but such meanings ordinarily carry little or no weight; and even where, as in some cases, there was doubtless some special reason for the adoption of a particular device, the motive has long since been forgotten.



FIG. 3.



FIG. 4.



FIG. 5.

“If you would take the paines,” says the old writer Ferne on this point, “to read the fragments of Iacobus Capellanus you shoulde heare his opinion, what beastes, birds, serpents, or any other creatures hauing life may signifie in Armes, as that the Cuckow is for ingratitude, and the Doue for thankfulness: the Storke signifyeth pietie and loue towards parents: the Bee representeth a King: the Partrich signifieth contumelious or reproachful men. A Lyon for courage, furie and rage. The Flye is taken for a shamelesse or impudent person ouerbold at each man’s table. The Ante should note foreknowledge and prouidence: the Hyena an inconstant man. The Cammell for slothe, and the Oxe to signifie the earth with her labours and increase. The Crocodile representeth an euill person, and so forth of all the rest. But let him pass with all his coniecturall expositions. I would not wish gentlemen too curious in the signes of their coate-armors, for if any man should communicate in his life or conuersation but halfe the partes or

qualities of that beast which he beareth in his coate of armes, on my credit it were more fit for him to be stabled amongst brute beasts than chambred with the noble, albeit he bare euen the most worthie beast of all the rest." We see at once the absurdity of this attempt to bestow a symbolic meaning when we bear in mind that the bestowal of arms was essentially a mark of honour, and whatever devices were granted were the outward sign of this. It is impossible therefore to imagine the monarch bestowing on one of his nobles as a mark of the royal favour any device to which an evil significance was attached,—a camel because of his slothfulness, a fly because he was a meddler in other men's concerns.

In the early days of heraldry it was the general practice for persons of rank and position to assume what arms they liked, and we may be quite sure that these would not be such devices as would be held to be derogatory in meaning, and it was not till the reign of Richard II. that this right was definitely withdrawn and the monarch claimed the position of being the exclusive "fountain of honour," a function that was long and bitterly disputed. Dame Juliana Berners, writing in the year 1486, affirms in her treatise on Coat-armour that "it is the opynyon of monie men that an herod of armys may giue armys. But I say if any sych armys be borne thoos armys be of no more auctoryte than armys the wich be taken by a mannys owne auctorite."

The author of the "Book of St. Alban's," however distasteful her utterances might be to the higher powers, deals very definitely with the point. "But now to a questyon I wyll procede, and that is thys," she writes, "whether the armys of the grauntynge of a Prynce or of other lordys are better or of suche dygnytee as armys of a mannys propre auctoryte taken,



whan that it is leyfull to enery noble man to take to hym armes at his pleyzure. For the whyche question it is to be knownen that foure manere wyse we haue armys.

“The fyrst maner of wyse we haue our owne armys whyche we bere of our fader, or of our mod, or of our predecessours, the whyche manere of berynge is famous, in whyche I wyll not stonde longe, for that manere is best provyd.

“The seconde manere we haue armys by our merytis as very playnly it apperyth by thaddycion of the armys of Fraunce to tharmys of Englonde, gotin by that moost noble man Prynce Edward, the fyrste gotten sone of kynge Edward the thyrde that tyme kynge of Englonde after the takynge of kynge John of Fraunce in the batayll of Peyters. The whiche certen addycyon was leyfull and ryghtwysly done. And on the same manere of wyse myght a poore Archer haue taken a prynce or some noble lorde, and soo the armys of that prysoner by hymself to take ryghtwysly he maye put to hym and to his heyres.<sup>1</sup>

“On the thyrde manere of wyse we haue armys whyche we beere by the grauntynge of a prynce or of some other lordys. And ye must knowe that those armys whyche we haue of ye grauntynge of a prynce or of a lorde receyue no question why that he beeryth those same, for the prynce will not that suche a questyon be asked, why he gaue to ony man such an armes, for that same that pleaseth theyr prynce hath the strengthe of

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<sup>1</sup> “If an English man in field doo put to flight any gentleman, enemy to his Prince, he may honor his own cote in the sinister quarter with the proper cote of the gentleman so fled away.”—BOSSEWEL.

Instances are also on record where a knight after wager of battle has substituted the arms of the vanquished for his own, though the suppression of one's own arms seems a needlessly strong measure, and one of considerable practical inconvenience.

lawe, but yf ony man bare those armys aforetime the prynce may not do it ryghtwysly.

“The fourth manere wyse we have those armys the whyche we take on our owne propre auctoryte, as in thyse dayes openly we se how many poore men by theyre grace fauour labour or deseuyngge are made nobles. Some by theyr prudence, some by theyr manhede, some by theyr strengthe, some by theyr cunnyng, some by other vertues. And of thyse men many by theyr owne auctoryte haue taken armys to be borne to them and to theyr heyres. Neuertheles armys that ben so taken they may leyfully and freely beere, but yet they ben not to so grete dygnyte and auctoryte as those armys the whyche are graunted daye by daye by the auctoryte of a prynce or of a lorde. Yet armys by a mannes propre auctoryte taken yf a nother man haue not borne theym afore be of strength ynough.”

This freedom of choice without permission of the monarch or reference to the heralds was found to be productive of great practical inconvenience, and at the time of the crusades, when so great a number of men of various nationalities were gathered together in the Holy Land, it became absolutely necessary—to prevent the confusion arising from so many leaders bearing such similar arms, and those also in subordinate positions bearing identical devices with the chiefs of the expeditions—to rearrange the various bearings into some recognised and positive order.<sup>1</sup>

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<sup>1</sup> The influence of the crusades may be seen again in a very interesting way in the introduction of many devices until then entirely unknown, such as the bezants, suggested by the golden coins of Byzantium, Saracens' heads, scimitars, and the crescent, together with many symbols of pilgrimage, the escallop shell for instance, and the water-bouget.

For a considerable period the nobles claimed and exercised the right of conferring arms upon their attendant squires for valour and faithful service. Froissart, for instance, mentions that after the battle of Poitiers Lord Audley thus ennobled four of his followers, granting them permission to bear, with some little variation of detail, the Audley arms. Another source of new and somewhat confusing bearings arose from the practice of the lesser nobility or gentry of a district adopting, with slight modifications, the arms of the lord-paramount. Thus Camden states in his "*Remaines*," that "whereas the Earles of Chester bare garbes or wheatsheaves, many gentlemen of that county took wheatsheaves." In the same way in Leicestershire we meet with a great many arms in which the cinquefoil is variously introduced, that being a prominent charge in the arms of the ancient earls of that county. The influence of the Earls of Warwick and of many others of the great feudal lords may be traced in the same way. The arms again of many of the more ancient boroughs are based upon, or are identical with, those of their early lords; thus the arms of Lewes are those of the Earl of Warren, to whom the town long appertained, with the addition of those of the Mowbrays, lords of the place at a later period.

It was not till the close of the twelfth century that armorial bearings became the exclusive right of the bearer, and hereditary, though they had undoubtedly been in existence for some time previously. On the great seal of Richard I., struck upon his accession to the throne in the year 1189, we find a shield with a single lion rampant upon it, but in his second great seal, A.D. 1195, the single lion has become three, and these are what is termed heraldically, *passant guardant*, being the device

that has ever since been born by his successors, and that may be seen to-day on the royal standard, and on the florins and half-crowns of our present coinage.

In the reign of Henry III. heraldry became possessed of a system, a classification, and a technical language of its own, that have ever since been recognised and adopted. Hence the armorial records of that period are as intelligible to the modern student and as definite in their meaning as to those who caused them to be drawn up. Towards the close of the reign of Edward III. and during the reign of Richard II. heraldry arrived at its highest summit of dignity in the respect paid to it and in its influence on men's minds in inciting them to deeds of chivalrous heroism.<sup>1</sup>

The surcoat began to be worn over the armour about the beginning of the thirteenth century, and it appears on the great seal of King John. This surcoat was of linen, silk, or velvet, and it soon became the custom to embroider the heraldic device of the wearer upon it; hence arose the expression coat-of-arms. "These synes were long agoe and at the first invention of them painted vpon shieldes, swords, helmets, and armours of the bearers (all of which the Latins call Arma); these signs were by a tropicall or figurative speech ycleped armes. And for so much it was also in vse long ago to embroidure or work the same tokens vppon the cloake or mantell of the gentleman, which he vsed to cast ouer his armour in the campe to defend his bodye from the impetuositie of the

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<sup>1</sup> It may be of some little practical convenience if we give the dates of the accession of the monarchs during whose reigns the science of heraldry was gradually developing. Richard I., 1189; John, 1199; Henry III., 1216; Edward I., 1272; Edward II., 1307; Edward III., 1326; Richard II., 1377.

ayre, they were called coats of armes ; as one would say coates whereon are purtraied the signes of his noblenes and worthines either of birthe or merit." <sup>1</sup> Chaucer, in his "Knight's tale," tells of two young knights found lying together on the battle-field—

"Both in oon armes clad ful richely ;  
Not fully quyk, ne fully deed thei were,  
But by here coote armure, and by here gere,  
Heraudes knew them well"—

the gear in which they were thus richly clad making their identification easy by its heraldic significance.

Ebu-Khaldoun, a celebrated Mohammedan writer of the fifteenth century, states that one of the privileges of the Saracenic kings was to have his name or special device woven into the materials prepared for his special use. The royal favour occasionally bestowed robes of this regal material on officials of high rank or on those who were deemed worthy of especial honour. Wherever the Moslem sway extended this practice was introduced, whether in Asia, Africa, or Spain; thus the robes woven for Saladin and worn by him as Caliph bore his name conspicuously marked upon them in all the quaint richness of Eastern interlacing and the beauty of Eastern colouring. It would appear at least possible that this custom of their Mohammedan foes may have been one of the ideas borne back by the crusaders from the Holy Land.

During the reign of Edward III. the ladies, too, assumed the embroidered coat-of-arms, wearing, if femmes soles, the paternal bearings, and if married, the arms of the husband. This latter custom was however later on laid aside, and the arms of the husband and of the family of the wife were

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<sup>1</sup> FERNE, "The Blazon of Gentry."



both introduced. Thus on the brass of Elizabeth the wife of J. Shelley, Esq., we find the figure wearing a long outer robe, on the right-hand side being represented the arms of Shelley and on the left those of Fauconer. On early brasses we find the lady's arms embroidered on her kirtle, and her husband's on her mantle. In some late examples the husband's arms are omitted entirely, and the lady's are embroidered alone on her mantle.

In the palmy days of heraldry it entered into every possible occasion of use, and was found not merely on the garments of the knight and his lady, but on all the articles of daily service, in the rich stained glass of castle and cathedral, on the stone and wood carving, the metal vanes, the flooring tiles, mural painting,<sup>1</sup> and wherever it was possible to introduce it.<sup>2</sup> The early stained glass possesses the great recommendation to the student of heraldry that we see the original colours and forms, as, unlike painted decorations in panels and the like, there is no great likelihood of its having been touched up or, as it is termed, restored. The old MSS. and seals show us the mediæval ships, not only gay with fluttering banners at masthead and in the stem and stern, but also the great sails themselves the broad field for heraldic display.

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<sup>1</sup> In the will of Henry VII. for instance, when referring to his chapel at Westminster, he directs "that the walles, doores, windows, archies, and vaults and ymagies of the same our chapell within and without be painted, garnished and adorned with our armes, bagies, cognoisaunts, and other convenient painteng in as goodly and riche maner as such a work requirith and as to a king's work apperteigneth."

<sup>2</sup> As for example, "Ane bed of blak velvit enricht with armes and spheris, with bordis of broderie werk of claith of gold."—"Inventory of Jewelles and Artillerie within the Castell of Edinburgh pertening to our Soverane Lord and his dereest moder." A.D. 1578.

Fig. 6, the seal of Earl Holland, Lord High Admiral A.D. 1436, is a very good illustration of this.

The first English sovereign who placed his arms on his coinage was Edward III., and thence, onward to the present day, examples are to be abundantly met with. The first sepulchral brass, so far as known, is that of Simon de Beauchamp, dating 1208. The first English shield of arms



FIG. 6.

is supposed to be that of Geoffrey Magnaville, Earl of Essex, in the Temple Church, London, dating from 1165, but it is evident that such statements as these may only be approximations to the truth, as still earlier examples may have been destroyed in one way or another during the centuries that have elapsed.

The word *heraldus* is found in one of the state papers of Frederick Barbarossa of the year 1152, while the first mention of a herald in England is in a document of the reign of Edward III., dated 1337, though there can be but little doubt that the office was of considerably greater antiquity. The English heralds first became a corporate body under the title of the Herald's College in the year 1483, during the reign of Richard III. Their powers were originally very far-reaching, but in these later days their functions have fallen to a great extent into abeyance, though the title is maintained and the three orders of officials, kings-at-arms, heralds, and pursuivants are still appointed. These are the three kings-at-arms for England, Garter, Clarencieux, and Norry. In Ireland, Ulster king-at-arms; in Scotland, Lyon king-at-arms. The six heralds are Somerset, Windsor, Chester, Lancaster, York, and Richmond, and the four pursuivants, Rouge dragon, Rouge croix, Blue-mantle, and Portcullis.

The duty of the herald was to challenge to combat, to carry messages between hostile forces, to marshal processions, to direct the ceremonies at coronations or at the installation of peers, to identify the slain after a battle, to settle questions of precedence, to read the proclamations of the sovereign, and to announce at the tournament the achievements and armorial bearings of the various knights, while others would "blasen" or blow trumpets to attract attention and to give additional pomp and grandeur to the ceremonial. Hence blazonry or heraldry, in its original sense a public proclaiming, also became of necessity a description and registration of the armorial bearings of those permitted to adopt them. Every strange knight who came into the jousting-field had to satisfy the officer-at-arms that he was a gentleman of name and entitled

to bear coat-armour. While heraldry, therefore, in its narrower sense, is ordinarily taken as a description of armorial bearings, it will be seen that it really covers a very much more extensive field; but into much of this it would be of little profit to enter, and our pages therefore will be devoted to the subject, not in its full comprehensiveness, but within the more restricted limit that will be at once more manageable in reasonable compass and of most service.

To the genealogist and archæologist the study of blazonry is essential, and the sculptured monument and the carved shield may often elucidate history and clear up doubtful points.

“The marble tombs that rise on high,  
Whose dead in vaulted arches lie,  
Whose pillars swell with sculptured stones,  
Arms, angels, epitaphs, and bones”<sup>1</sup>—

are often of great historic value when the tale they tell is rightly comprehended.

The influence of chivalry would appear to have been almost wholly good, and the feeling that nothing must be done to tarnish the escutcheon would be a potent influence. The knight in Chaucer’s “*Canterbury Tales*” was no ideal of romance, but evidently a piece of honest portraiture; and a system that could breed such men must have had much that was excellent in it.

“A knight ther was, and that a worthy man,  
That fro the time that he firste began  
To riden out, he loved chivalrie.  
Full worthy was he in his Lordes war  
And thereto had he ridden, no man far (farther),

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<sup>1</sup> PARNELL, “*Night Piece on Death.*”

As well in Christendom as in Heathenesse,  
And ever honoured for his worthinesse."

The term chivalry, apart from the halo of sentiment that has gathered round it, simply means in its primitive sense service on horseback. It is derived from the French word *cheval*, a word in itself derived from the Latin, and is of the same origin therefore as our more modern words cavalier and cavalry. The word knight is derived from the Saxon for a servant, and gradually became applied to the immediate attendants of the feudal lord.

The knight swore to accomplish the duties of his station, to speak the truth, to maintain the right, to protect and champion the distressed, to practise courtesy, to fulfil obligations of duty, and to vindicate honour; a lofty standard, and of as essential value now as in any of the days of old. We have seen in our own and in all times men of lowly birth perform deeds of the brightest and grandest heroism, deeds that will live and glow in history and inspire others to a like devotion as long as the world shall last, or that perchance gave their lives freely for the sake of others amidst the raging storm, or the deadly vapours of the mine, and died unnoted in any human chronicle. We have seen, too, men of high birth, bearing illustrious names, having every advantage that wealth, station, leisure, culture, could give them, squander them all in terrible eagerness on the usurer, the jockey, and the crowds of so-called friends who fatten on their folly. We have had a sufficient number of examples in each of these classes to prove that the terms noble-man, gentle-man, belong to no exclusive section of society, but may be equally borne by the artisan, the merchant, or the wearer of the coronet, and that it is to the man we must look more than to his title or station in society. The following lines were

inscribed upon the pedigree of an illustrious house by some member of it during the Middle Ages, and may still be read thereon :

“What profit pedigree or long descents  
From far fetched blood or painted monuments  
Of our great-grandsire’s visage ?  
’Tis most sad to trust unto the wealth another had  
For keeping up our fame which else would fall,  
If besides birth there be no worth at all.  
For, who counts him a gentleman whose grace  
Is all in name, but otherwise is base ?  
Or who will honour him that’s honour’s shame,  
Noble in nothing but a noble name ?  
’Tis better to be meanly born and good  
Than one unworthy of his noble blood.  
Though all thy walls shine with thy pedigree,  
Yet virtue only makes nobility.  
Then that thy pedigree may useful be,  
Search out the virtues of your family :  
And to be worthy of your fathers’ name,  
Learn out the good they did, and do the same.  
For if you bear their arms, and not their fame,  
Those ensigns of their worth will be your shame.”

Or to quote the words of another scribe :

“Boast not the titles of your ancestors, brave youths  
They’re their possession, none of yours.  
When your own virtues equalled have their names  
’Twill be but fair to lean upon their fames,  
For they are strong supporters ; but till then  
The greatest are but growing gentlemen.”

The so-called “restoration” of our old churches is often in its results lamentable and mischievous. Ancient architectural features are destroyed, the stonework being either broken up, a mere heap of fragments carted away, and the history of centuries lost, or the venerable mouldings and capitals are re-



dressed, and all their value destroyed, in order that they may match the nineteenth century Norman that is put alongside. Into the general demerits of this vandalism we are not here called upon to enter, but one special phase of it, the destruction of the monuments of the dead, comes within our consideration. Great injustice alike to the dead and the living is inflicted by the summary demolition of old gravestones and mural tablets, and in many cases, doubtless, valuable testimony in matters concerning titles or property is thus lost for ever.

Such considerations give the greatest value to the work of such a man as Norden, who, in the preface of his book on Middlesex, A.D. 1593, writes:

“In this commencement of my traueles I haue obserued certain funeral monuments with the armes (if any thereon rest vndefaced) which if it may be fauourably conceived I shall with more diligence obserue the like hereafter, whereby may be preserued in perpetuall memory that which Time may deface and swallow vp in obliuion. Also by this obseruation many may be certified of the places where their anncestors and allies are interred, and by the coates finde out their vnknowne kinred.”

The foregoing extract, being written in pre-restoration days, considers the tooth of time the only danger. Later on the perils of civil war and the vindictiveness of party rancour had also to be reckoned with, and we owe to the prescience of Sir Christopher Hatton a careful record of much that would otherwise have been lost. We read in the life of Dugdale, that he having received “Encouragement from Sir Christopher Hatton before mention’d, then a Member of the House of Commons, (who timely foresaw the near approaching Storm) in Summer, Anno 1641, having with him one Mr. William Sedgwick (a

skilful Arms-Painter), repair'd first to the Cathedral of S. Paul in London, and next to the Abbey Church at Westminster, and there made exact Draughts of all the Monuments in each of them, Copying the Epitaphs according to the very Letter; as also all Arms in the Windows, or Cut in Stone; and having so done, rode to Peterborough in Northampton-shire, Ely, Norwich, Lincoln, Newark upon Trent, Beverley, Southwell, Kingston upon Hull, York, Selby, Chester, Litchfield, Tamworth, Warwick, and did the like in all those Cathedral, Collegiate, Conventual, and divers other Parochial Churches, wherein any Tombs or Monuments were to be found, to the end that the Memory of them, in case of that Destruction, then imminent, might be preserv'd for future and better Times; which Draughts are in the Custody of the now Lord Hatton, being trick'd by the said Mr. Sedgwick, then Servant to the said Sir Christopher Hatton."

The historian and herald suffered greatly also in the widespread destruction that took place at the Reformation, as many of the monuments, brasses, books, etc., destroyed on account of their superstitious tendency, were freely adorned with arms. Any one looking through old MSS., for instance, will find that even in those of the most theological character heraldic representations very freely occur. Hence we may very heartily echo the words of Bale, who was himself an advocate for the dissolution of the religious houses, when he affirms that "never had we bene offended for the losse of our lybrayes beyng so many in nombre and in so desolate places for the moste parte, yf the chief monuments and moste notable workes of our excellent wryters had bene reserved, yf there had bene in every shyre in Englande but one solemyne lybrary to the preservacyon of those noble workes, and preferrements of good

learnynge in our posteryte it had bene yet somewhat. But to destroye all without consyderacyon is and wyll be unto Englande for ever a most horryble infamy amonge the grave senyours of other nations. A grete nombre of them wych purchased of those superstycyose mansyons reserved of those lybrarye bokes, some to serve their jaks, some to scoure theyr candelstyckes, and some to rubbe theyr bootes: some they solde to the grossers and sope-sellers, and some they sent over see to the bokebynders, not in small nombre but at tymes whole shippes ful. I know a merchantman, whyche shall at thys tyme be nameless, that boughte the contents of two noble lybraryes for xl shyllynge pryce, a shame it is to be spoken. Thys stuffe hathe he occupied in the stide of greye paper for the space of more than these ten years, and yet hathe store ynough for as manye years to comè. A prodygouse example is this, and to be abhorred of all men who love theyr natyon as they shoulde do."

## CHAPTER II.

Arms borne on Shield—Forms of Shield—Classic examples—The Lozenge Escutcheon for Women—Scutage—Division of the Shield by lines—Varieties of lines—Terms used mostly French in Origin—The Tinctures in Blazonry—The two Metals—The five Colours—The “Roll of Karlaverok”—The Bloody Heart of the Douglas—The Black Brunswickers—How Tinctures indicated by dots and lines—Dexter and Sinister—Symbolic meanings assigned to Colours—The “Tresor heraldique”—The “Accidens of Armorie” of Gerard Legh—The substitution of Planets, Precious Stones, Months, Days, etc., for the tinctures in blazoning Arms—The “Compleat Gentleman” of Peachem—The “Gentleman’s Exercise”—“Saturday, a Lion Rampant Sunday”—Guillim’s “Display of Heraldrie”—Proper, or Ppr—Metal on colour and colour on metal—Notable exception in Arms of Jerusalem, the reason why—The eight Furs—Adam’s Coat of Skins—Bossewell’s “Armoreie of Honor”—Counterchanging—Diapering and other Decorative Enrichments.

ARMORIAL bearings, though occasionally found on banners and elsewhere, are now-a-days almost invariably placed upon shields. In mediæval days the broad flat surface of the shield made it especially suitable for the purpose, and though in these latter days the shield has lost all real meaning and use to us, it is still conventionally employed as a suitable field for the setting forth of heraldic insignia. Whether, therefore, the arms in question are found on mediæval monuments or seals, or on the carriage or plate of our neighbour in the next street, they will almost certainly be shown upon a shield.

The shield has assumed the most varied forms. Amongst

the Greeks and the Scottish clansmen it was ordinary circular. With the Romans, as we may see on the column of Trajan, it was often an elongated hexagon or a rectangle. It is mentioned in the Pentateuch; and even among savage tribes who have no idea of the defence of helmet or cuirass, the shield is rarely absent. Sometimes they were so large, that to quote the words of Homer in reference to Hector—

“As he strode  
The bull-skin border of his bossy shield  
Smote on his heels and on his neck behind.”

The preservation of the shield became a point of honour, since it was natural that in the hour of defeat a man should cast away such an impediment to flight; hence it was held disgraceful to lose it under any circumstances whatever. One bitter regret felt by the Psalmist at the crushing defeat of Gilboa was, that “there the shield of the mighty was vilely cast away.”

Large shields, both in Roman and mediæval times, were often made oblong in form, and the soldiers, acting in concert, joined them collectively over their heads to form a protective roof from the missiles showered down upon them.

There was no part of their armour which the ancients valued more highly than the shield, and none on which they lavished such wealth of decoration. The celebrated description of the shield of Achilles will naturally occur to our readers, and on the shield of Agamemnon—

“There, dreadful ornament! the visage dark  
Of Gorgon scowl'd, border'd by Flight and Fear.  
The loop was silver, and a serpent form  
Cerulean over all its surface twin'd.  
Three heads erecting on one neck, the heads  
Together wreath'd into a stately crown.

The shape of the shield varied considerably during the mediæval period, according to the fashion of the time or the taste of the owner, except that the shields of the knights-



FIG. 7.

banneret were required to be square, while those of the ladies were always of lozenge form.<sup>1</sup> A very common form (fig. 7)

<sup>1</sup> "On this sort of escutcheons only ought women to beare their armes, not on shields fashioned in three corners, for that those be the proper inuestures of Mars, and therefore not to be permitted to the inferior sexe, so that the Lozenge is the proper Scutcheon for all sorts of women, from the lowest to the highest (except the Majestie of a Queene) and by a Queene I here intend not the relicit or Widdowe of a King, but such a Princesse as eyther by right of inheritance or by election (according as the lawes of the nation and the forme of the estate suffereth) sitteth inthronized in the Regall seate and administereth the Common weale. For there is a speciall exception sythence that no inhabillitie of age or imperfection of sexe can



was that known as the heater shield, from its resemblance to the base of a flat iron. Sylvanus Morgan, one of the more fanciful writers on the subject, sees in this a resemblance to the spade of Adam, while the lozenge recalled to him the spindle of Eve, though what connexion there could be between those early days "when Adam delved and Eve span," and the days of mediæval chivalry, is by no means clear. Figs. 8, 9, 10, 11, are various forms of shield.



FIG. 8.



FIG. 9.



FIG. 10.



FIG. 11.

The shield is often termed the escutcheon, from the French word *escusson*, a diminutive form of *escu*, a corruption from the Italian *scudo*, in itself a corruption from the Latin *scutum*. In feudal days escuage or scutage was a pecuniary payment in lieu of the service whereby the tenant was bound at his own charge to go forth with his lord to war. This personal attendance was at first compulsory, but it grew so irksome

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derogate anything from that person : and therefore such a Royalle Queene ought to bear the ensignes of her kingdom with Crest, Mantell and Crowne as a King."—FERNE.

that a system of compounding was allowed to grow up, by which a man could be exempt on providing a substitute; and in time a pecuniary settlement was permitted, and the man thus bought himself off. This came at last to be a definite assessment; personal attendance fell into abeyance, and the king took the tax and hired his troopers how and where he could. In those turbulent days causes of dispute were not far to seek, and the king sent the tax-collectors round so very often that "the king's pleasure" became an intolerable burden and one of the many causes that led up to Magna Charta, one of the items therein being that no scutage should be imposed upon the nation without the previous consent of Parliament being gained.

The shield has sometimes the whole of the field or ground of one colour or metal, as in figs. 8, 46, 53 or 67, but more frequently this is not the case. The shield may be cut up in several ways. It may be divided down the centre by an upright line, straight or otherwise, as in figs. 13, 26, or 161, per pale,<sup>1</sup> as it is termed heraldically, or by a horizontal line, as in fig. 14, in which case it is said to be parted per fesse. We may get both the horizontal and vertical line together, crossing in the centre, when it is divided quarterly or per cross, as in figs. 38, 76, 115, or we may find an inclined line running across the shield, in which case it is parted per bend, as in fig. 16. Two such inclined lines crossing each other divide the field per saltire, while the form produced by simply having the

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<sup>1</sup> In the mediæval MSS. we often find not only the shields, but their bearers as well, party per pale. In a contemporary illumination for instance, John of Gaunt is depicted in a long robe divided equally down the centre, one half blue and the other white, the colours of the House of Lancaster.

bottom halves of these inclined lines meeting in a point is styled *per chevron*. If we draw two vertical lines on the shield so that their upper ends cut the top edge of the shield into three equal portions, the field is divided *per tierce*. These dividing lines are by no means, except in the case of quarterings, so commonly employed as are broader bands, thus instead of getting, as in fig. 14, a mere line of division, we more ordinarily get the treatment shown in fig. 15. The result is



FIG. 12.

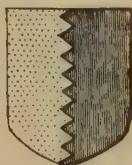


FIG. 13.



FIG. 14.



FIG. 15.

different in colour effect, however, as in fig. 14 the parts on either side of the central line would necessarily be different, while in fig. 15 the portions above and below the dividing band would probably be the same.<sup>1</sup>

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<sup>1</sup> "A shield only, without any Figure, cannot be called a Coat of Arms, no more than a Red-Coat or Black-Hat, arms; and no more than a Piece of Virgin-Wax can be called a Seal; for two Tinctures at least are necessary to form a Coat of Arms; and when two Tinctures meet in one Shield (though there be no proper nor natural Figure) there appears a Partition or terminating Line, which makes a Figure, however so small, and is sufficient to make an Armorial Bearing."—NISBET.

These dividing lines are not necessarily straight. They are sometimes indented like the teeth of a saw,<sup>1</sup> or waved; at other times we find them made up of a row of semicircles having their extremities in contact, a form called engrailed if the semicircles are concave, or invected if convex. At other times again we find this dividing line built up by a series of lines at right angles to each other like the battlements of a castle, as in fig. 16, hence termed embattled; or these forms instead of being rectangular may spread like the tail of a bird,



FIG. 16.



FIG. 17.



FIG. 18.



FIG. 19.



FIG. 20.



FIG. 21.

as in fig. 38, and are thence termed dovetail. We get also the forms known as *ragulée* and *nebulée*.<sup>2</sup> Nine variations from the single right line are recognised in English heraldry. Figs. 16, 17, 18, 19, 20, 21 are examples of some of these.

The terms used in heraldry are ordinarily either actually

<sup>1</sup> "They bin callyd indented for their colours are put one in to a nother bi the manere of mennys teeth."—"Book of St. Alban's."

<sup>2</sup> "These armys ben callyd innebulatid for two colours are put togyther bi the manere of cloudes."—"Book of St. Alban's."

French or the original French words anglicised. Thus engrailed is derived from the old French term *engrêlé*, signifying a thing that has broken and notched edges like the torn and hail-battered margins of a leaf. All words, such as couchant, guardant, dormant, affrontée, verdée, and scores of others that might be instanced, even though pure Norman-French, are now pronounced as though they were English. Hence such terms as *regulée* or *nebulée* are often written raguly, nebuly.

Though such variations from the straight dividing line have no doubt ordinarily been made to distinguish the coats of those nearly related, the old writers scorn an explanation so simple and see in the *nebulée* or cloud-like lines (fig. 17), a fit attribute of those eminent in navigation and therefore learned in weather prognostications, and in like manner drag in a meaning to all the other modifications and variants.

Shields were originally metal, hard wood, or the skin of some animal, and to the first consideration of fitness for service would speedily be added a desire for some kind of decoration. Hence the metal would soon be chased or beaten into various devices, the wood would be stained or painted, and the skin selected with regard to the beauty of its markings. Thus doubtless arose the tinctures of heraldry. These divide themselves into three, metals, colours, and furs; all devices blazoned on the shield must be composed of one or more of these. The metals are two in number, the colours five, the furs eight.

Gold, heraldically termed or, and silver, heraldically known as argent, are the only metals employed. They are represented either by the actual metals, or by a brilliant yellow for gold, such as cadmium, and for silver by leaving the surface of

the paper white. Gold is in old blazonry also termed Aureus, Luteum, Croceum, Flavum, or Galbinum. "The colour White is resembled to the Light, and the Dignity thereof reckoned more worthy by how much the more the Light and the Day is of more Esteem than Darkness and the Night."

"This colour Yellow in Arms is blazed by the name of Or, which is as much as to say Aurum, which is Gold. It doth lively represent that most excellent Metal, the possession whereof enchanteth the Hearts of Fools, and the Colour whereof blindeth the Eyes of the Wise. Such is the Worthiness of this Colour, which doth resemble it, that none ought to bear the same in Arms but Emperors and Kings and such as be of the Blood Royal, though indeed it be in use more common. And as this Metal exceedeth all other in Value, Purity and Fineness, so ought the Bearer (as much as in him is) endeavour to surpass all other in Prowess and Virtue."

"White is a colour that consisteth of very much light, to which Black is contrary, and the dignity thereof reckoned more worthy than black, by how much the Light and the Day is of more esteem than darkness and the night. Moreover white challengeth the precedency of black in respect of the priority of Time, for that it was in Nature before black, which is a deprivation thereof. Finally white is preferred before black in regard that white is more easily discerned and further seen in the Field."

The colours introduced are blue, red, black, green, and purple, heraldically termed azure, gules, sable, vert, and purple. Or is always written in full, but argent is abbreviated in all descriptions of blazonry to arg., and the colours are written as az., gu., sa., vert., and purp. respectively. Two other tints have very rarely been used, and chiefly in foreign



heraldry, but they have long been discarded : Tenné, a tawny orange, and Sanguine or Murrey,<sup>1</sup> a deep crimson. Some of the ancient authorities have affirmed that these two last colours were stainant or disgraceful, and only to be used as indications of ignominy ; but such marks were wholly at variance with the spirit of heraldry, and where such colours are found the associations are fully as honourable as in other cases. The reason we so seldom see them would more probably be that these colours were scarcely sufficiently distinctive, or in fact at all necessary, the chestnut or tawny yellow tint being too similar to yellow, the deep crimson too much like purple. Hence yellow or gold, the richer purple, and the brilliant red or gules are sufficient without them.<sup>2</sup>

The term azure is a corruption of the Arabic lazur, the lapis lazuli, a copper ore freely found in Persia, China and elsewhere, and the source of the beautiful colour called ultramarine. As the colour of the sky the ancient writers assign it the first place amongst the colours of blazonry. "Which Blew coulour representeth the Aire amongst the elements, that of all the rest is the greatest fauorer of life, as the only nurse and maintainer of vitall spirits in any liuing creature. The cullor of blew is commonly taken for the cleere skye, which appeareth so, after that the tempests be overblowne, and note

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<sup>1</sup> Dr. Johnson defines murrey as darkly red and derives it from the Italian morello. The cherry so-called is the tint exactly. Bacon writes :—"Leaves of some trees turn a little murrey or reddish." Arbuthnot speaks of "a waiscoat of murrey-coloured satin."

<sup>2</sup> "Colors according to the blazon of some Englishmen are seven : notwithstanding I do with the french men condemne the two last colours : that is to say, Tawney and Sanguine, as no colours. But we will vouchsafe to have them called staines ; yet in Dutch-land and Poland, with the North East regions they may be taken for good colors."—FERNE.

prosperous successe and good fortune to the wearer in all his affayres.”<sup>1</sup> It is in some old books called Cæruleus, Cyaneus and Cæsium.

Gules has been supposed by many to be derived from blood, and we may easily imagine a warrior, proud of his shield besprinkled with the blood of some formidable antagonist, determining that the ruddy shield should never again depart from his house. The etymology of the word however points to another origin, association with the chase, a pursuit that with our ancestors was second only to the strife of battle. The word is derived from the French guele, a word signifying the throat and jaws of an animal, equivalent to our word gullet, and referring to the deep red colour of those parts. An alternative derivation has however been suggested in the Arabic gule, a red rose,<sup>2</sup> and the term may possibly have been one of those numerous importations from the East that we owe to the crusaders. Some would tell us that it is derived from cusculium, cochineal, wherewith scarlet is dyed. The colour that is always used is a tint of red that is more suggestive of the throat of some fierce wild boar or wolf than of a rose. It was sometimes called by old writers rouget or vermeil.

“How the red roses flush up in her cheeks,  
And the pure snow with goodly vermeil stain.”

—SPENSER.

In the Roll of Karlaverok we read of a knight bearing a plain red banner :

“Mais Eurmenions de la Brette  
La baniere eut toute rougecte.”<sup>3</sup>

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<sup>1</sup> Ferne.

<sup>2</sup> As in Gulistan, *i.e.* the country of roses.

<sup>3</sup> The Roll of Karlaverok is a poem in Norman-French, describing the

Whether the original derivation points to the chase or less probably to the rose gardens of the Holy Land, there are many instances where the colour was distinctly introduced as suggestive of blood, as in the well-known example of the heart borne in the shield of Douglas :

“The blodye harte in the Dowglas armes  
Hys standere stood on hye.”

King Robert of Scotland had made a vow to go to the crusades, but finding himself at the point of death, he exclaimed, “Since my body cannot perform what my heart desires, I will send my heart at least to perform my vows.” He requested Sir James Douglas to undertake the task, and he accordingly set out with the heart in a silver casket. On landing at Valencia, King Alfonso of Arragon begged his aid against the Moors, and on fighting by the side of the Spaniards at the battle of Salado, the tide of victory turned against the Christians. Being surrounded by the enemy, Sir James in despair took the casket from round his neck and threw it far before him, exclaiming, “Now thou pass thou onward as thou wert ever wont to do, and Douglas will follow thee or die.” Overcome by numbers, Sir James was slain, and his body found lying close to the heart of his sovereign. The casket was picked up by a fellow countryman, Sir Simon Lockhard, who brought it back to Scotland, and the heart was buried beneath the high altar of Melrose Abbey.

Black may in some cases have been chosen as a sign of

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deeds of valour performed by Edward I. and his knights at the siege of the Castle of Karlaverok in Dumfriesshire, in the year 1300. While the roll is not without poetic feeling, its copiousness of heraldic detail gives it a special value to the student, and at the same time is a convincing proof of the perfect state that blazonry had arrived at by that early period.

mourning for the loss of some favourite leader. A modern instance of this feeling occurs in the well-known case of the Brunswick Hussars, who, after the death in battle of the Duke of Brunswick, always appeared in the field in black.<sup>1</sup> It may probably, too, have been in some instances selected as making the wearer more terrible in this sombre garb to his enemy. "The colour of blacke is the most ancient of all colurs, for in the beginning there was darkenes ouer the face of the earth. And although that the colour of white was alwaies most praise-worthy for the brightnes of the same yet can we not omit the honore due to the colour of black: as first, it is the most perdurable of all colours, for it can hardly be altered into any other show or colour than the same which of nature it is, whereas of the contrarie part it doth easily extinguish and blot out any other colour."

The derivation of the word sable is very uncertain. Some would have it that it is suggested by the animal of that name. Had it been so, however, it would have been classed amongst furs instead of amongst colours, moreover the colour of the fur of the sable is not black at all, but a rich brown.<sup>2</sup> Guillim

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<sup>1</sup> Nisbet affirms that the introduction of this colour in heraldry arose when the Duke of Anjou, King of Sicily, after the loss of that kingdom, appeared at a tournament in Germany all in black, with his shield of that colour, to represent his grief and loss. Whatever credibility may be attached to this the story is at all events an indication of the belief of the appropriateness of sable as a sign of mourning. Guillim also declares that "Whatsoever Thing there is that bath in it either Light or Heat, or else a Life, either Animal or Vegetable, the Same being once extinct, the Thing itself becometh forthwith Black, which is said to be the colour of Horror and Destruction; for which respect mourning Garments are made of that Colour that doth most significantly represent the Horror of Death and Corruption."

<sup>2</sup> Hence the sense of contrast is the pith of the passage in Hamlet: "Nay, then, let the devil wear black, for I'll have a suit of sables."

derives it from *sabulum*, coarse sand, a sufficiently absurd idea. Many of the most ancient families in England, eschewing the brilliancy of gold, azure, or scarlet, bear arms emblazoned in argent and sable. Of these we need but mention some few, such as the Hoghtons of Lancashire, Clifton of Clifton, Burton of Stockeston, Wrottesley, Hill of Hawkstone, Sebright of Besford, Prideaux of Netherton, Astons of Farnham, Thorold of Syston. To these many other examples might readily be added, as instances abound.

Vert or green has been but sparingly used in blazonry. However, though its appearance is not frequent in coat armour, it has still in a few instances been selected by some of the most ancient and noble houses, as for example the baronial families of Berners and Poynings and the knightly line of Drury. Green and white were the Tudor livery colours. We meet with many instances wherein the rose, the portcullis, and other Tudor badges, are borne upon a field sometimes party per pale and at other times party per fess argent and vert.

In a roll of arms of the time of Edward II., compiled between the second and seventh years of the reign of that monarch, we find the entries "Sire Rauf de Monhermer de or, a un egle de vert," "Sire Roger de Bilneye, argent un egle vert." The shield of Clan MacQuarie bears in two of its quarterings on a field vert three castles argent. In more modern heraldry the arms of the province of Prince Edward Island are borne upon a silver shield, the lower portion being green, and from this two green trees arise; while the province of Manitoba has in the upper part of the shield the cross of St. George, and below it on a field of green, indicative of the once boundless prairies, a bison, suggestive of the once countless herds of wild cattle that pastured thereon.

Vert was anciently called sinople, and it is still so termed by French writers. In the "Book of St. Alban's" it is synobalt. In the "Troy Boke,"<sup>1</sup> of Lydgate, we find the illustrative lines :

"The Walles within and eke without  
Endelong were with knottys graven clere,  
Depeynt with azure, golde, cinople."

Nisbet affirms that green was in his time termed prasin, from the Greek word signifying a leek, but outside this particular statement of the old writer we find no authority for the word.

Purple, like green, is one of the colours less commonly met with. In the Roll of Karlaverok the arms of De Lacy are a purple lion rampant on a shield of gold, and in the roll of Edward II. already referred to, we find "Le counte de Nichole, de or, a un lion rampaund de pourpre," and some few other ancient examples of its use may be found. Amongst the richly embroidered banners enumerated in one of these ancient rolls, we find an instance where the

"Bannier ost de cendall saffrin  
O un lion rampant porprin."

The various metals and colours are indicated in engravings, coins, seals, and wherever else the actual colours cannot be given, by certain recognised arrangements of dots and lines. The first English example of the indication of heraldic colours by these dots and lines appears in the engraving of the seals affixed to the death warrant of Charles I. in the year 1648.

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<sup>1</sup> "The Avncient Historie & trewe & syncere Cronicle of the Warres betwixte the Grecians & the Troyans & of the evercyon of Troye, written by Daretus a Troyan & Dictus a Grecian, both souldiors, digested in Latyn by Guydo de Colampnis & translated in to englyshe by John Lydgate."



The system is a very convenient one and is generally ascribed to an Italian named Silvestre de Petrasancta. He is said to have introduced it in the year 1630, but the claim does not go wholly unchallenged.

Gold is represented by a powdering of small dots, as in figs. 26, 30, 39, 40; while silver is left plain, as in figs. 33, 52, 74. Gules is indicated by covering the surface over with fine perpendicular lines, as we may see in figs. 31, 32, 54; while the use of horizontal lines, as shown in figs. 34, 39, 41, symbolizes azure. Vert is represented by the engraver by lines sloping diagonally downwards from dexter to sinister, while in purple they slant the reverse way, downwards from sinister to dexter.<sup>1</sup> Sable is shown, as in figs. 35, 36, 46, by horizontal and perpendicular lines crossing each other. These conventional lines will be found in many others of our illustrations besides those cited, and may be very well seen too on our half-crowns, half-sovereigns, and sovereigns. In the earlier books on heraldry, before this simple system was in vogue, the draughtsman had to indicate colours by letters, an O on the shield indicating that it was gold (or), and S that it was sable.

Though there can be no doubt that the practical reason for the use of the various colours was their distinctive character as aids to identification, the ancient writers, with their love of the mystical and symbolic that was so characteristic of the Middle Ages, read a depth of meaning that was, in the first place at

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<sup>1</sup> Dexter and sinister signify the right and the left hand respectively. In using the terms the shield is always supposed to be carried on the arm of the warrior. Hence the right-hand side of shield is what would be the right-hand side to the wearer and not to the spectator opposite it. To him the true dexter of the shield is opposite his left hand.

least, entirely absent. In our work on "the history, principles, and practice of symbolism in Christian Art," another volume of the present series, we have gone at considerable length into the ecclesiastical side of the question; and doubtless the fact that there was such a side may have reacted to some extent on the science of the herald. Thus in the "*Tresor Heraldique*" we read: "Or signifie Foy, Force, Richesse et Constance. Argent, Esperance, Pureté, Innocence et Chasteté. Gveyles Charité, Vaillance, Hardiesse, Generosité. Azur, Iustice, Loyauté, Beauté, et bonne reputation. Synople, Amour, Jeunesse, Beauté et Iouyssance. Sable, Prudence, Constance aux aduersitez, Douleur, Tristesse et Humilité. Pourpre, Temperance, Abondance, Liberalité, Dignité et Auctorité." Legh in like manner ascribes all kinds of recondite meanings to the various tinctures; thus according to him gules "betokeneth strength, bouldness with hardenes: with or a desire to conquer: with argent envie reuenged: with azure, to winne heauen by good dedes: with sable, hateth the worlde with the werynes thereof: with verte, bould of corage in youth: with purpure, strong in dede, juste in worde."<sup>1</sup> It does not seem to have occurred to these ancient sages that device and tincture may at times clash with this symbolism of colour. Thus a red dragon on a silver shield could scarcely be accepted as an emblem of charity and hope, or a silver lion in an azure field purity striving to win heaven by good deeds. Hence we may well say in the words of Edmonson, "As to such ridiculous fancies the mere mention of them is fully sufficient," or adopt the dictum of another old writer, Nisbet, "Some Herauld's

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<sup>1</sup> The "*Accedens of Armorie*," by Gerard Legh. It was published in 1562, and within half a century five editions were called for. It was written in the form of a dialogue and was very well illustrated.

will have those Tinctures to have mystical Significations, *i.e.* represent moral, political and military Vertues in the bearers of such Colours, which Fancies I designedly omit as ridiculous."

One of the strangest of these ridiculous fancies was the substitution of the names of planets or precious stones for the names of the tinctures. This was for the greater distinction and dignity of the person so honoured, but this absurd deviation once entered upon, a series of outrageous vagaries still more preposterous followed, months, days, the signs of the zodiac, the ages of man, flowers, temperaments, being all pressed into the service, while Peachem, in his "*Compleat Gentleman*,"<sup>1</sup> mentions that in the time of Henry V. there was a Dutchman who blazoned arms by the principal parts of a man's body.

Under this perverse regime gold was termed the sun, or topaz, or Leo, or July, or Sunday, or youth, or marygold, or sanguine, while sable was Saturn, or agate, or Capricorn, or December, or Saturday, or old age, or melancholy. It is needless to quote the things ascribed to the other tinctures; they are all equally ridiculous and unreasonable. Having however indicated some of the variants from the simple or and sable, we may briefly indicate how these various systems would work out. If we start with a sable shield, having upon it as device

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<sup>1</sup> Treating of every necessary accomplishment befitting that character, and of course amongst other things "of armorie or the blazon of armes." It was one of the most popular books of its day, and passed through six large editions between 1622 and 1661. Peachem was also the author of "*The Gentleman's Exercise, or an exquisite practise as well for drawing all manner of beasts in their true portraitures, as also the making of all kinds of colours to be used in lymming, painting, tricking and blazon of coates and armes, with diuers others most delightful and pleasurable obseruations for all yong Gentlemen and others.*" This was published in the year 1630.

a rampant and golden lion, we find that if these arms are those of some great noble we must describe them as Saturn a lion rampant Sun. For those of somewhat lower degree we may blazon them as Capricorn a lion rampant Leo; or as Saturday, a lion rampant Sunday; or as old age a lion rampant youth; or again, as December, a lion rampant July; finally, as melancholy a lion rampant sanguine.<sup>1</sup>

This particular form of lunacy naturally had but a short reign, though we find even such an authority as Guillim<sup>2</sup> blazoning the arms of nobility in ruby, topaz, sapphire and the like. As he inserted during the time of the Commonwealth what in a later re-issue he termed "many offensive coats," his loyalty at the time of the Restoration naturally took a somewhat effusive turn, to raise it above suspicion, and he may very possibly have felt that nothing short of precious stones were good enough for the nobility of the court of the Second Charles.

Though most of the devices introduced are entirely conventional both in form and colour, objects are at times represented in their natural appearance and colour, and are then said to be "proper," a term that is always abbreviated in all descriptions into ppr.<sup>3</sup> "Everything may be borne in a shield,

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<sup>1</sup> Or, to give an actual example from an old writer: "Bohun, Earl of Cumberland, did beare Topazeon, three barres of the Ruby."—FERNE.

<sup>2</sup> Guillim's "Display of Heraldrie" passed through many editions. In his dedication he claims to be the first who brought an intelligent arrangement and system into the study. "I am," he writes, "the first who brought a method into this heroic art"; and his claim may very fairly be conceded. He was the first author to give the name of the family who really bore it with each coat of arms cited. For want of this the earlier treatises lose much of their value to the genealogist and historian.

<sup>3</sup> A curious illustration of the use of this abbreviation in a non-heraldic sense, though springing probably from familiarity with its heraldic use,

and the same also may be figured out peradventure in his proper and naturall cullors, which are many and diuers, and because that for them we are allowed no tearmes of Blazonne," says Ferne, "therefore they are all comprehended vnder this word proper."

Unless there be some special reason to the contrary, metals are always mentioned in blazonry before colours. Metal must not be placed upon metal, nor colour upon colour; hence if the field of the shield be gold or silver the charges placed upon it will be blue, red, black, green, or purple, whereas if the field be any of these colours the charges thereon must be either gold or silver. A silver shield with a golden star emblazoned on it, or a red lion on a shield of sable, would be equally false heraldry. In later French, German, Italian, and Spanish blazonry this rule is by no means strictly observed, and examples may frequently be found where colour is placed upon colour in continental heraldry.

A notable exception to the strictness of this rule in early heraldry may be seen in the arms borne by the crusader King of Jerusalem, in which the only tinctures introduced were the two metals, gold and silver, five golden crosses being borne upon a silver field. This was done of deliberate intention that it might be unlike all other arms. The theory that these metals were selected because of the reference in the Psalms to the Holy City may also be a very possible one—"Though ye have lien amongst the pots, yet shall ye be as the wings of a dove covered with silver and her feathers with yellow gold."

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may be seen in the following inscription from St. Mary's, Beverley: "Pray for the soules of Wyllyam Feryfax, draper, and his wyvis, which made this font of his ppr cost, the day of March 5, of our Lord MDXXX."

One of the early authorities on the subject feels that so marked a departure from a well-established rule calls for some explanation and apology. He affirms that "the coate is of special honor and yet it is metall without cullor. I trust no Herald will thinke it dishonorable, being the signe of so Christian a King as he was: but the cause of bearing, with the authority and estate of the person which beareth it maketh a difference of the matter. The cause why he bare that coate was this; after his conquest of the holy land it was concluded by the princes and nobles assembled in that voyage and warre, that the said Godfrey should for euer vse and aduance as a token or insigne of that conquest the most strange and vn-acasstomed coate of Armes that euer was borne, which for the rare manner of bearing might moue question to all that should behold the same to demand of it were not a false coate, and therewith also should they be occasioned to knowe further of the name of the bearer. Wherevnto should happily be aunswered thus—This is the coate of Godfrey of Bulloigne, King of Ierusalem, Syria, and Palestine, Duke of Lorraine, which ouerthrew three Sultanes of the Saracenes with the edge of the sword; that conquered Licia, Pamphilia, Armenia, Syria, Palestine, Cicilia and Phenicia, and redeemed into the possession of the Christians the land of Judæa, with the Citie of Ierusalem from the Slauerie of infidels and bondage of Turks: and heerby they deemed that a perpetuall memory might be celebrated to all posterities of so notable a victory."

The arms of the See of Lichfield, fig. 26, preserve the form and arrangement of the crosses of the shield of Jerusalem, though the tinctures are different. In the Lichfield shield it will be seen that the dexter half of the field is red and the sinister white, the two small crosses and half the large one



falling upon the red being silver, while the other two small crosses and the remaining half of the central one are gold. The sinister half of the shield is therefore identical in every way with that of the arms of Jerusalem. We see the arrangement, again, of the central cross, symbolic of Christ, and the four smaller ones of the evangelists, very well illustrated in the Celtic cross in Kilmartin churchyard, Argyllshire, a portion of which is shown in fig. 55.

Furs. These, as we have seen, are eight in number: ermine, ermines, erminois, pean, vair, counter-vair, potent and counter-



FIG. 22.



FIG. 23.



FIG. 24.



FIG. 25.



FIG. 26.

potent. Ermine (fig. 22) has black spots or tails on a white ground; ermines (fig. 24) has white spots on a black ground; erminois (fig. 25) is black on gold, and pean (fig. 23) gold on black. Ermine (figs. 45, 51, 83, 98) is commonly met with, but the other three are seldom seen, and do not occur in the best period of blazonry. Erminites is similar to ermine except for the addition of a red hair on each side of the tails, but it is now never used. It is evident that if such trifling additions

were to be recognised new varieties could be multiplied almost indefinitely to no advantageous purpose.

The ermine, as an emblem of unsullied purity, figures occasionally in the Middle Ages. In a portrait of Queen Elizabeth at Hatfield an ermine is represented as running up her arm as a delicate compliment to the royal maiden. It was an old belief that the ermine would rather die than soil its fur, and that if its place of retreat could be found it could readily be captured by placing a little mud in front. Hence the use of ermine fur for the monarch and the nobility of the nation, a symbol of the purity and stainless honour that should be conspicuous in its wearers. An order of knighthood of the Ermine was instituted by Francis I. The badge was an ermine enamelled on a green mount, and this was suspended from a collar composed of interlaced ears of corn.

Vair<sup>1</sup> is represented by a series of little shield-like or cup-like forms, as in figs. 27, 28, 170, placed in rows and all



FIG. 27.



FIG. 28.



FIG. 29.

standing erect. When they are alternately erect and reversed, as in fig. 29, it is termed counter-vair.

Potent is when the field is covered with forms like the heads of crutches: when these are placed alternately erect and re-

<sup>1</sup> "Ferrers his tabard with rich vair spread,  
Well known in many a warlike match before."

—DRAYTON, "The Barons' War."

versed the result is the counter-potent. Unless express mention be made to the contrary these four forms, vair, counter-vair, potent, and counter-potent, are always blazoned argent and azure.<sup>1</sup> Potent is a word now obsolete which signifies a crutch; it may be found in Chaucer and other old writers, as for instance in the lines,—

“When luste of youth wasted be and spent  
Then in his hand he takyth a potent.”

And again—

“So old she was that she ne went  
A foote, but it were by potent.”

Why these little crutch-like figures should have come to represent a fur does not appear, as the origin of the thing is lost. Vair was a fur or robe of state formed by sewing together the white and gray skins of squirrels. The old French term *vairon* signifies anything of two colours, and probably supplies the etymological root of the word *vair*.

Sir John Ferne, a man of real erudition and good sense, was nevertheless so blinded by enthusiasm for his subject, and so anxious to show its great antiquity, that he gravely asserted that these furs of the herald owe their origin to the coat of skins worn by Adam after the fall. The idea, apart from its inherent absurdity, is an unfortunate one, for while the furry robe of the monarch or the senator is a mark of honour, that of our first father was a sign of disgrace. “Innocence was Adam’s best gentilitie,” and no substitute could take its place.

Neither the field of the shield nor any charges thereupon

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<sup>1</sup> Argent and sable in the arms of Latewater; or and azure in arms of Rockford; or and gules in arms of De Ferrars. Several other examples of this departure from the rule might be given, but the rule is nevertheless in by far the greater number of cases maintained.

are necessarily all of one metal or of one colour. Should the field or device be divided into a single row of squares, which must necessarily be alternately of metal and colour, it is said to be *componée*, or *compony*, or, more seldom, the arrangement is termed *gobony*. If there are two such rows it is *counter-compony*, but if we get more than two rows it is then said to be *chequée* or *checky*. See figs. 30, 31, 37, 40. The tinctures of these chequers must always be specified, as, for instance, "or,



FIG. 30.



FIG. 31.

a lion rampant az, over all a bendlet compony arg and gu"; and the arms of the Duke of Bretagne in the Roll of Karlaverok, "De or et de azure eschequeree." Bossewell affirms in his "Armorie of Honor,"<sup>1</sup> that the chequered arrangement is suggested by a chess-board, for "in the olde time it was the play of Noble men, and therefore the Table thereof is not unworthy to be borne in Armes." The chess-board is by old writers compared to the field of battle and the pieces to opposing armies. The chequer was a common public-house sign, since it appears in the arms of the Fitzwarrens, a family that in the Middle Ages had the power of licensing the vintners. It was therefore good policy for the keepers of hostels to conciliate and compliment the holders of such authority.

<sup>1</sup> Bossewell's book appeared in 1572, and a new edition was called for in 1597. It is a queer admixture of ancient mythology, fictitious anecdotes of various creatures, and other foreign topics. It was meant to be an improvement on Legh's book, but the improvement is very doubtful.

The field is sometimes divided vertically, horizontally, or obliquely into two or more portions, of alternate metal and colour, and the charges counterchanged as it is termed. A shield, for instance, of gold might bear upon it a red lion, as in the arms of Scotland; but if we were to counterchange it by dividing the shield in half, then the golden half of the shield would have as much of the lion as fell upon it red, while the red half of the shield would have its share of the lion in gold, in accordance with the rule that metal can only bear colour and colour metal. Or we may imagine a shield having its ground divided equally into two vertical strips of black and silver and bearing as device three eagles, two in the upper portion and one below. These would be counterchanged by making the



FIG. 32.



FIG. 33.



FIG. 34.



FIG. 35.



FIG. 36.

eagle white that came wholly on the black, and the eagle black that came entirely on the white; while the third eagle would be divided down the centre and would have the portion black that came on the white, and white the part that fell on the

black. Figs. 32, 33, 34, 35, 36 are simple examples of counter-charge.

The arms of the principality of Wales are a good illustration. They are in heraldic language "quarterly gu and or, four lions passant guardant countercharged." In other words the shield is divided into four quarters that are alternately red and gold, and each quarter contains a lion, the lions on the red quarters being gold and those on the gold quarters red.<sup>1</sup>

When a considerable portion of the field is seen it was often the mediæval practice to enrich it, as in fig. 37, by diapering,

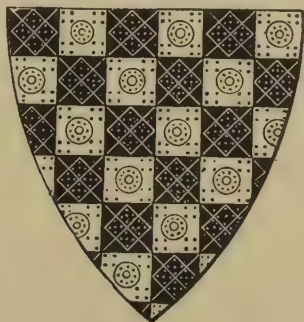


FIG. 37.

powdering, scrolls, stars, or other ornamental details.<sup>2</sup> Care must however be taken that such added decorations be strictly subordinate and in no way to be mistaken for any heraldic charge. The colours and forms are purely decorative and outside heraldic limitations; if therefore a painter of arms

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<sup>1</sup> The terms *passant guardant* will be found explained later on, when dealing with the lion as a charge.

<sup>2</sup> The seals of Sir Robert Keith, A.D. 1316, and Sir James Douglas, 1371, are good early examples of diapering.



on stained glass thought, for example, a certain large mass of yellow somewhat tame looking, he would be quite free to hatch it over with lines of brown, or scroll work in a deeper yellow, though neither the forms nor colours he used were recognised as tinctures or devices of blazonry. "A coat-armour diapre," writes Ferne, "may be charged with anything, either quick or dead; but plants, fruits, leaves or flowers be aptest to occupy such Coates." In Lydgate we have an interesting and ancient reference to this custom in the description of a shield having

"The feeld powdryd with many hevenly sterre  
And halff cressantis of gold, ful bright and cleer."

As this diapering or other embellishment is not an essential of the arms, and is not really heraldic at all, it does not enter of course into the heraldic description of any armorial bearing in which it may perchance be found.

### CHAPTER III.

Earliest devices structural in origin—The Honourable ordinaries—The chief—The fesse—*Licentia crenellare*—Heraldic playing cards—The bar—The pale, pallet, and endorse—The cross—The bend, bendlet, and cotise—Bend sinister and baton—The dispute between Carminow, Lord Scrope, and Sir Robert Grosvenor—The saltire—The chevron—Nisbet's "Essay on Armories"—The pile—The sub-ordinaries—The canton—The inescutcheon—The bordure—The orle—The tressure—Its association with the arms of Scotland—Flanches—Lozenge, mascle, rustre, and fusil—The billet—Gyron—The fret—Roundles, the bezant, plate, torteau, hurt, pellet, and pomme.

THE earliest arms are conspicuous from their simplicity, many of them bearing no device at all, but owing their distinctiveness to masses of colour alone, as in fig. 38. In such cases the shield



FIG. 38.

is divided by vertical, horizontal, or oblique lines, and the resulting portions cut up by these lines are strongly contrasted by the simple masses of gold, silver, or brilliant colour. The more modern arms, abounding in a multiplicity of small charges and elaborate details, would have failed entirely in the stress of battle in the one great essential, immediate recognition of the bearer.

Many of the simplest devices were no doubt structural in

their origin, and were intended originally to give greater strength to the shield, and these simple charges of the earlier days of blazonry have naturally been held in high regard, as they testify to the antiquity of the families in whose arms they are found. Nine of these forms are placed together in a class by themselves as being most honourable of all: they are termed the chief, fesse, bar, pale, cross, bend, saltire, chevron, and pile. In second rank to these stands another series: the canton or quarter, the inescutcheon, orle, tressure, bordure, flanche, lozenge, mascle, rustre, fusil, billet, gyron, fret, and roundle; and following upon these comes the great array of miscellaneous charges, such as dragons, lions, eagles, buckles, roses, and scores of other devices. Those in the first section are termed the Honourable ordinaries, those in the second the Subordinaries, while the remainder are entitled Common Charges.

While many armorial bearings are composed entirely of some one or other of these devices, the greater part have them asso-



FIG. 39.

ciated together, a cross, bend, or chevron, for instance, being accompanied by some common charge, such as fleurs-de-lys, crescents, or horse-shoes, either in the interspaces or actually upon it. Fig. 39 is an illustration of the first of these conditions, and figs. 49, 69, or 70 of the second.

The chief is a horizontal strip occupying about the upper third of the shield; its base line is not necessarily straight, but may be indented<sup>1</sup> or otherwise varied. Figs. 19, 20, 21, 40,

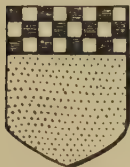


FIG. 40.



FIG. 41.



FIG. 42.

41, 42 are illustrations of its use. In the arms of Douglas it will be noted (fig. 3) that the three stars are borne upon a chief. It derives its name from occupying the head of the shield, and was therefore by some of the ancient authorities termed the *caput scuti*. One old writer declares that "the chief is to be given to those yt by their high merits haue procured them chiefe place or esteem amongst men"; but this is but a fanciful refinement. Heraldry grew of itself, unhampered or unguided at the commencement by rules, and men simply selected for themselves what they chose, high merit being not of so much importance as such length of arm and accompanying muscle as would hold the choice against all gainsayers. Another old author sees in these varied forms

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<sup>1</sup> "Sire Roger de Bavant, de argent, od le chef endente de sable." "Sire Richard de Boselingthorp, de argent, od le chef endente de sable, e un chiveron de goules." These extracts are taken from a roll of arms of the reign of Edward II., compiled between the years 1308 and 1314. The simplicity of the devices is very noticeable in this roll, as beyond lions, eagles, crosses, martlets, crescents, and mullets there is little else but simple bands of colours, chiefs, bends, fesses, and the like. The roll comprises the names, titles, and arms of 1,165 peers and knights, headed by those of the sovereign.

symbols of the knightly equipment, and affirms that "Le chef represente le Timbre ou Casque du Cavelier."

The fesse is a broad band drawn horizontally across the centre of the shield, as in figs. 43, 44. Its leading lines may



FIG. 43.



FIG. 44.

be straight, wavy, nebuly, crenellated,<sup>1</sup> etc., and it is frequently charged with various devices. The term is evidently derived from the Latin fascia, through the French fasce, and the more mystical old writers who have theories to work out tell us that it represents the military waist-belt. "La Fasce represente la cuirasse ou ceinture du Cavalier." Uredus calls it the zona. Camden terms it the Baltheum militare, and Ninsheu the Cingulum Honoris. The old writers affirm it to have been given for special services, and justify their assertion by a reference to 2 Samuel xviii. 11, where Joab said to the messenger who reported the evil plight of Absalom, "Why didst thou not smite him there to the ground? I would have given thee ten shekels of silver and a girdle."

The arms of the House of Austria are gules, a fesse argent, and we are told, as an explanation of their origin, that Leopold,

<sup>1</sup> Crenellated, embattled like the top of a castle, Lat. crena, a notch. The "licentia crenellare" of mediæval days was the sovereign's warrant to the recipient of authority to embattle his castle or other residence, as, for instance, "Abbas de Sancto Albano, mansum abbatis"; "Humfridus de Bohun, mansum manerii"; "Robertus de Ros de Beverlac, placeam suam"; "Homines villa de Herewyc, villam."

second Duke of Austria, in one of the battles against the infidel had his coat, which was of silver cloth, so covered with blood that it appeared to be all red, except that the part which his scarf covered remained still of its proper colour.

In the roll of the time of Edward II. already referred to, we find such entries as "Sire Elys Dauberry, de goules, a une fesse endente de argent." "Sire Robert de Clifford, chekere de or e de azure, a une fesse de goules." "Sire Richard le Waleys, de goules, a une fesse de ermyné." The arms of the Stewarts are or, a fesse chequée arg and gu; those of Macphee, or, a lion rampant gu, over all a fesse az.

A curious and interesting pack of playing cards of the time of Charles I. may be seen in the Guildhall Museum, in London. These are illustrative of the science of heraldry. The value of each card is indicated by a small heart, club, spade or diamond, followed by its appropriate number, marked in top right-hand corner, while the centre of the card is occupied by a large shield divided into several quarterings, eight or ten or more, all variants of some one heraldic feature, and then below it each quarter is numbered and a description of it given. The eight of clubs, for instance, is devoted to the fesse, and twelve different modifications of it are shown. It is evident that with so thorough a treatment of each feature the collective pack forms a full compendium of the subject. Thus, to take one suit alone, the ace of diamonds deals with the parts of a man's body, such as a Moor's head, the three legs of the Isle of Man, arm and clenched fist, and so forth. The two and the three of diamonds are given to examples of heads, paws, and other portions of lions, stags, bulls, and other beasts, the four to various monsters, such as the dragon, wyvern, cockatrice, and basilisk. The five and the six are taken up with "Ani-



malls" and "Birds and Flyes" respectively; the seven, with fishes; the eight, with parts of birds—claws, wings, heads, and so forth; while the nine and the ten are occupied with numerous examples of charges, like bells, chess-rooks, cinque-foils, cups, or keys, under the heading of "Ciuill Artificiall things." The knave gives varieties of flowers and fruits; the queen, "beasts and four-footed things"; the king, "the severall ways of bearing of Lyons."<sup>1</sup>



FIG. 45.



FIG. 46.



FIG. 47.

The bar (figs 45, 46, 47, 105), is really a very similar charge to the fesse, but it differs in that it is placed in any part of the shield except in the centre, that it is much narrower than the fesse, and that it is rarely, if ever, used singly. When found in pairs they are said to be bars gemelles,<sup>2</sup> and

<sup>1</sup> In another heraldic pack that has come under our notice, engraved at Edinburgh in the year 1691, the four kings bore the arms of Scotland, England, France, and Ireland respectively. The four queens had the arms of the Dukes of Hamilton, Gordon, Queenbury, and Lennox; while three of the knaves (termed princes) bore the shields of the Marquises of Douglas, Montrose, and Atholl, the fourth those of the three Earls of Argyll, Crawford, and Errol. Each of the remaining cards is occupied by three or four escutcheons with the arms of the rest of the Scottish nobility. The value of the cards for playing purposes is indicated by a number, thus, instead of seven hearts on a card we have but one, and beneath it the figure seven, the rest of the space being devoted to the various armorial bearings.

<sup>2</sup> "Sire Geoffrey de la Mare, de or a une fesse e ij gymeles de azure." —Roll of Arms, temp. Edward II.

they are sometimes placed on either side of a fesse, which is then said to be cotised by them, thus we may get such a blazon as arg, a fesse cotised az, or erm, two bars gemelles gules.

Ferne declares that "Barres doe represent great peeces of tymber, or logges of woode which be vsed to stop and debarre the eneyme from his entrance, and therefore of their effectes they be called in blazonne barres. Therefore these barres may be well applyed vnto him whose inuention, industrye or labour hath so fenced and fortified the Campe, Citie, or Forte of his souldiours that the enemy at his assault receaueth there by great damage and repulse. Also these barres may as well be giuen to him whose courage and strengthe of his owne hande, hath manfully resisted the enemy and forebarred him of his entrance. No less worthy is he to be rewarded with those barres whose wisdom, pollicie, and prouidence hath stopped all the practices and deuices of the enemy from the endomaging of his country.

A strip half the width of a bar is termed a closet, while a fourth of the bar is called a barrulet; but as the bar itself is considerably narrower than the fesse, the closet and barrulet are rather book refinements than things of any practical utility.

When a number of bars, as in fig. 48, alternate with the ground and form strips of equal width with it, the shield is said to be barry, and the number of bars must be given;<sup>1</sup> thus barry of six arg and az defines a shield cut into twelve

---

<sup>1</sup> "Sire Richard de Gray, de argent e de azure barre de sis peces." "Sire Brian Fiz Aleyn, de or a iij barres de goules." "Sire Johan de Meriet, barre de or e de sable de vj peces."—Roll of Arms, temp. Edward II.

horizontal strips of equal width, six of them being of silver and the alternating six of blue. The arms of Pallant are



FIG. 48.

barry of six arg and ermineois, those of Bradwarden barry of six ermines and ermine.

Referring to Papworth's excellent "Ordinary of British Armorials," we find seven examples given of barry of four, an enormous number of barry of six, and a great many of eight. Barry of ten and of twelve each only occur sixteen times; of fourteen there are but seven examples, of eighteen but two, and of twenty only a single instance.

It would doubtless at first sight appear as though it would be difficult to make a sufficient distinction amongst so many bearings that sound so much alike, but it will be evident that the use of the various metals, furs and colours gives at once great possibilities of variation, and in addition to this, any other changes can be added and superimposed on the barry field. Of this fig. 48, the shield of the Marquis of Salisbury, supplies a good illustration.

The pale, as in fig. 49, is a broad band running vertically down the centre of the shield. Though affording a striking and very distinctive blazon, it is comparatively rarely met with.

A vertical strip of half its width, is termed a pallet, and this again halved is styled an endorse, but these are seldom seen.

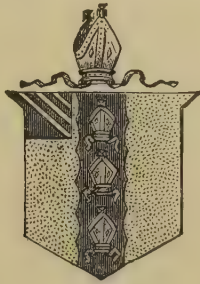


FIG. 49.

When found they are ordinarily in strips of equal width with the field, as in figs. 51 and 52, and are then described as paly



FIG. 50.

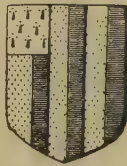


FIG. 51.



FIG. 52.

of six or eight, or whatever the number may be. The endorse is only introduced when placed on either side of the pale, see fig. 50.

According to "*Le Tresor heraldique*" "*Le pal represente la Lance du Cavalier,*" but Ferne would have it that it is "a post of Tymber, set vpright, such as bee commonlye vsed to vnderprop the earth from falling vpon the mynors heades. It signifieth also anye thing wherewith it enclose or impale, whereof it hath his name. Now if we shall consider the pale to signifie

Tropically, some othir worthinesse of desert, then say I thus, that as the pale is a natvrall representation of a poste or strong peece of tymber, which being set vnder anye walle doth as the verye basis and fundament vpholde and support the residue of the buildinge, and if it be taken away the rest must fall; euen so as well the martiall prowess of the first bearer hereof in tyme of war, as the prouident pollicye, wisdom and skill in the peacefull dayes did surport the estate and gouernment of hys soueraigne."

Though the simplest form of cross, a form produced, as in fig. 53, by the union of a vertical and a horizontal band, was no

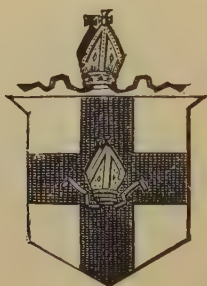


FIG. 53.

doubt structural in origin, the association of the cross with the Holy War led to the necessity of employing a great variety of forms, and these should perhaps be really considered among the miscellaneous charges. As the cross, rightly included amongst the honourable ordinaries in its simplest form, gradually passes into an immense variety of modification, it is difficult to draw any definite line of demarcation, and we may therefore advantageously deal with the forms collectively. Fig. 53, the arms of the See of Carlisle, gives us the cross under the

simplest conditions. The bounding lines need not however be straight, as we may see in fig. 54, the arms of Colchester. The cross in both these examples extends to the edges of the shield; but by far the greater number of the heraldic forms



FIG. 54.

of cross differ from each other in the forms of the extremities of their arms, and these therefore, as in figs. 65, 66, 116, are contained well within the field of the escutcheon bearing them.

Though the pilgrimages to the Holy Land and the struggle to rescue it from the hands of the infidel made the cross, as a symbol of the Christian faith, an especially favourite device with both pilgrim and warrior,<sup>1</sup> it appears before the period of the crusades, and on the coins of Æthelwolf, Æthelstan, Berhtulf, and other early monarchs, we may see a great variety of forms. In fig. 55 we have an illustration from a cross in Kilmartin churchyard, Argyllshire, where the five crosses

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<sup>1</sup> The well known silver cross on the red field, the federal Swiss device on coinage and flag, has a similiar religious significance. "La première fois qu'il en est fait mention dans l'histoire écrite est dans la Chronique du Bernois Justinger. Il dit, après avoir fait l'énumération des forces des Suisses quittant Berne pour marcher contre l'armée des nobles coalisés en 1339—'Et tous étaient marqués au signe de la Sainte Croix, une croix blanche dans un écusson rouge, par la raison que l'affranchissement de la nation était pour eux une cause aussi sacrée que la délivrance des lieux saints.'—GAUTIER.



symbolic of the Saviour and the four evangelists appear in the midst of the characteristic Celtic ornament.



FIG. 55.

Guillim in his heraldic treatise describes thirty-nine varieties in use, and Legh forty-six, adding, "You bring in so many crosses and of so sundry fashions that you make me in a maner werye of them"; while Dame Juliana Berners, at a time when blazonry was comparatively simple, declares that "crossis in-numberabull are borne dalyi."<sup>1</sup> De la Colombière enumerates

<sup>1</sup> "By cause the crosse is moost worthy sygne amonge all sygnes in armes, at ye crosse I woll begyd, in whyche the noble and myghty prynce kynge Arthur had grete trust, soo that he lefte his armes that he bear of iij dragons and tooke to hys armes a crosse of silver in a felde of verte, and on ye ryghte syde an ymage of our blessed lady wyth her sone in her arme, and wythe that sygne of the crosse dyd many meracles after, as it is wreten in the bokes of cronycles of his dedys."

seventy-two. Upton declares himself quite unable to catalogue the many kinds in use, while Berry in the "Encyclopædia Heraldica" sets forth three hundred and eighty-five varieties. It is therefore manifest that we can do no more than take note of some few of those most commonly in use, and this we can the more reasonably do as heraldry has suffered perhaps more than most things from its injudicious friends, and a great many of the cross forms set down in the more lengthy catalogues have been used perhaps but once, and in many cases no actual warrant even for this can be found.



FIG. 56.



FIG. 57.



FIG. 58.



FIG. 59.



FIG. 60.



FIG. 61.



FIG. 62.



FIG. 63.



FIG. 64.

The accompanying illustrations give some of the commonest forms. Fig. 56, the quadrated cross; fig. 57, the variety called fourchée, from its forked ends; fig. 58, the cross fleurie; fig.

59, the pommée, from its rounded and apple-like extremities ; fig. 60, the cross crosslet ; fig. 61, the clichée form ; fig. 62, the patée.

Sometimes the lowest portion of the cross is sharpened to a point. It is then termed fitchée, or fixable in the ground, a form that probably originated with the cross anciently carried by pilgrims, and which answered the purpose of a walking staff. Fig. 64 is a cross botonée and fitchée, the first term



FIG. 65.



FIG. 66.



FIG. 67.

having reference to the form of three of its extremities and the second to the remaining one. The cross crosslet thus fitchée is frequently found. It may be seen for instance, to quote but a few of the numerous examples of its use, in the arms of the following Scottish clans, Macquarie, Macpherson, MacCruimin, MacAllister, MacIntire, Glengary, MacNaughten, MacGillivray, MacNiel, and MacLean.

While the other forms of cross are ordinarily borne singly in a shield, the cross crosslet is often repeated, as in the arms of the Beauchamps (see fig. 175), where we have a fesse between six of these, three above it and three below. In fig. 67, the arms of the See of Peterborough, it is also fitchée. The cross patée (fig. 62) when also fitchée is in an especial degree an ecclesiastical form; it may be very well seen in fig. 68, the arms of the See of Canterbury.



*Canterbury*

FIG. 68.

The next honourable ordinary for consideration is the bend,<sup>1</sup> (see figs. 69, 70, 147, 148), a broad strip of metal or colour



FIG. 69.



FIG. 70.



FIG. 71.

passing diagonally across the shield from dexter chief to sinister base. Its diminutives are the bendlet, half its breadth,

<sup>1</sup> "Sire Johan de Clifford, checkere de or e de azure, e une benda de goules." "Sire Thomas de Peres, de vert a une bende de argent, e ii coties de or."—Roll of Arms.

and the cotise, one fourth. When the shield, as in fig. 73, is divided by a series of equidistant and sloping lines into alternate strips of metal and colour it is termed bendy.<sup>1</sup> The bend is often charged with various devices; when this is the case these charges must not be placed erect, but must slope with the bend; an imaginary line through their centres would pass up the centre of the bend containing them, as in fig. 70. We may see this also in fig. 72, where the forms of the fur align themselves with the lines of the bend. The bend sinister

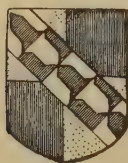


FIG. 72.



FIG. 73.



FIG. 74.

(fig. 74) is of the same breath as the bend, but is drawn sloping in the opposite direction. Its diminutive, the baton, is always drawn somewhat shorter than is quite sufficient to touch the edges of the shield, and is borne in English arms as the sign of illegitimacy.<sup>2</sup>

The bend is supposed by some of the mystical old writers on the subject to be a symbol of defence and protection; others tell us that it represents the sash or shoulder belt of the knight; while yet others have it that it symbolises a ladder

<sup>1</sup> "Sire Johan de Montfort, bende de or e de azure de dis peeces."

<sup>2</sup> "These stauers bastardes are wont to beere; or namely they sholde beere theym. This is callyd a staffe, or in frenshe it is called a baston. But commonly it is callyd a fyssure for asmoche as he cleueth his faders armes in two partes. And such a bastarde is forboden to beere the hole armis of his fader, but his faders armys he may beere wyth suche a staffe as is sayd."—"Book of St. Alban's."

sloping “ to scale ye walls of a Citey or Castle, and betokeneth ye bearer to have been one of ye first yt mounted up ye enemy’s wall.”



FIG. 75.

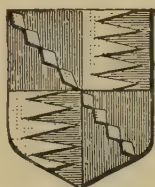


FIG. 76.



FIG. 77.

The bend and bendlet, like the fesse, pale, and cross, need not have their bounding lines straight; they may be engrailed,<sup>1</sup> waved, indented, or otherwise outlined, as in figs. 79, 80, 81. “These Bendes thus notched or nicked, which thing the French



FIG. 78.

word crenelle doth verye aptlye signifie were notched thus with some souldiours swoorde, (for want of a better Carpenter) to make steps in them, that the Souldiours might thereby scale the walles and giue the enemy some camisado unexpected.”

<sup>1</sup> “Sire Richard Fokeram, de or, a une bende engrele de azure.”—Roll of Arms.



Charges need not necessarily be placed upon pale, chief fess, bend, or other ordinary, but when they are placed in a similar order and direction to that which they would bear if so arranged they are said to be in pale, in chief, in fesse, or in bend. In fig. 75 we see three crowns in pale, and another excellent illustration, open to any one with half-a-crown in their pocket, will be found in the three lions, the arms of England. In fig. 76, the arms of Birmingham, we get in two of the quarters diamonds arranged in bend, or bendwise. In fig. 78 the martlets are placed in orle.



FIG. 79.



FIG. 80.



FIG. 81.

In the earlier days of heraldry, when the forms used were very few and simple and each man selected what he chose, no general record being made, it is not at all surprising that occasionally different families, unknown to each other, adopted the same arms. A notable example is that of the azure shield with bend of gold adopted by Carminow of Cornwall, Lord Scrope, and Sir Robert Grosvenor. Scrope asserted that his family had borne these arms from the Norman Conquest, but Carminow declared that his ancestors had had them given to them by king Arthur! A trial by combat was resorted to without a satisfactory decision, whereupon it was decreed that both should continue to bear them. Between Lords Scrope and Grosvenor the matter was not so summarily disposed of. A trial at law took place, and lasted five years, and judgment

was finally given in favour of Scrope; but his opponent was allowed to bear the same arms within a white border. This Grosvenor entirely declined to do, and appealed to the king, Richard II., who decided that the arms in question belonged exclusively to Scrope. The original records of this famous contest, with all the rival pleadings and depositions, are still preserved in the Tower of London. The trial has the greater interest because we find amongst the witnesses, "Geoffrey Chaucer, Esq., of the age of forty and upwards, produced on behalf of Sir Richard Scrope, sworn and examined."

The saltire (figs. 77, 141, 162) is in the form of the letter X or St. Andrew's cross. The cross of St. Andrew is white upon a blue field, and that of St. Patrick a red saltire upon a white ground, forming with the red cross of St. George the national ensign (fig. 2) of Great Britain and Ireland.

"Upon his surcoat valiant Neville bore  
A silver saltire upon martial red."

—DRAYTON, "The Baron's War."

All charges placed upon a saltire slope in direction with it, only the central charge at the intersection of the two arms being erect. It has no diminutive, but, as in the case of the chief, fess, pale, bend, and chevron, is made somewhat broader when charged with figures than when plain. When no saltire is present charges may be placed on a shield saltirewise, as it is termed, fig. 82 being an illustration of this arrangement.<sup>1</sup>

One old author affirms that "the Salcier was made ye height of a man and was driuen full of pinns, and served to scale ye

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<sup>1</sup> "Sire Bernard de Brus, de azure a un sautour de or, od le chef de or." In another example from the same old roll the arms are, "de or, un sautour engrele de sable." Those of Clan Colquhoun are argent, a saltire engrailed sable.

walls of a citty," while another declares that it is "lyknyd to an instrument made in dyuers parkes, whyche is of a grete magnitude or largnes. It is well knowe of noble gentylmen and hunters that such saltatorys are orderyd in many parkys and places to take wilde best, which onys there entorynge may neuer goo agayn. Wherefore in olde tyme thyse signys were geue to ryche men whyche suffre not theyr tresours in what manere of wyse they ben gote to pass fro them." The French heralds term it *sautoir*, from *sauter*, to jump; a derivation which works round to the idea of using the thing as a scaling ladder, but our readers will doubtless feel with us that both the derivations we have quoted are decidedly weak.



FIG. 82.

The chevron is a form like the letter **V** turned point upwards (figs. 83, 106, 108). With the perverse and morbid ingenuity which we have seen is so marked a feature of the ancient writers, Nisbet<sup>1</sup> says that it "resembles a compass half open,

<sup>1</sup> "An essay on the Ancient and Modern Use of Armories, showing their Origin, Definition, and Divisions of them into their several Species, by Alexander Nisbet, Gent." The book was published in 1718. The author says: "I shall not say much in Commendation of this Essay; for though I should, every Reader will have his own Sentiments. But they may allow me to say that none in Britain has ever as yet done the like upon this Subject." (!)

while some say it represents a carpenter's square." Dame Berners explains that "we haue sothly in armys certyn sygnys whyche are callyd cheurons in frensshe, and in englysshe a couple of sparrys, whyche signes by lyknesse fyrste were borne of Carpentaries and makers of houses. For an hous



FIG. 83.



FIG. 84.



FIG. 85.



FIG. 86.



FIG. 87.



FIG. 88.



FIG. 89.



FIG. 90.

is neuer made perfytt tyll those sparrys ben put upon it, by ye manere of an heed." Carrying out the idea of this roof timbering another old writer asserts that the chevron signifies protection or preservation. The diminutive of the chevron is the chevronel (fig. 90); this is made about half the width.

Charges placed on a chevron slope upwards with it, the central form, if there be one, being borne erect.

The pile consists of a wedge-like form having its broad end ordinarily starting from the centre of the upper edge of the shield and its point reaching almost to the base, though it may issue from other parts of the edge of the escutcheon. It is ordinarily either found singly or in threes (see figs. 84, 85, 86, 87, 88, 89). The latter arrangement, the disposition in threes, may be seen in the arms of Clan MacLennan, and in the bearings of Bryan, Hulse, Wishart, Anstruther, Wrottesley, and other families.

We pass now to a consideration of the forms known as the subordinaries. The division between the honourable ordinaries and these is a very arbitrary one, and seems to rest on no decisive authority; the pile, for instance, being classed by some writers in one section and by others in the other, while the bordure, which is always classed as a subordinary, seems as distinctly structural as the cross or the saltire.



FIG. 91.



FIG. 92.

The canton (figs. 49, 51, 91) is a portion cut off by horizontal and vertical lines from the upper dexter of the shield. From its form it is also called a quarter. It is generally charged with some device, as the cross in fig. 94, and rests over all, obliterating any device that would otherwise be seen in that portion

of the shield. It is often added to coats-of-arms as an augmentation of honour; thus John Churchill, for example, received from King James II. a canton argent charged with the cross of St. George, to be placed on his paternal arms, sable, a lion rampant argent. The word is derived from the French, and signifies a square corner.<sup>1</sup>

In Germany and the Low Countries it was the custom for illegitimate children to carry their paternal arms in a canton, the rest of the shield being left quite blank, but in England the associations connected with the canton are, as we have seen, of the most honourable nature.



FIG. 93.

The inescutcheon is a small shield borne upon the larger one, as in fig. 92, the arms of Berwick. When only one is introduced, it is placed in the centre ordinarily; but one often finds three or more in the same shield. The family of Darcy bears on a silver shield a black inescutcheon, while De Wyllers has

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<sup>1</sup> In non-heraldic usage the word is now obsolete, but in the "*Religio Medici*" of Sir Thomas Brown, M.D., A.D. 1643, we find, for example, the passage: "There are no grotesques in nature; not anything framed to fill up empty cantons, and unnecessary spaces."



a silver shield with three smaller red shields upon it. The family of Mouchensay bears on a golden shield three inescutcheons barry of six vair and gules. The Prince of Wales bears in his arms an inescutcheon of the arms of Saxony. We see this also on the shield of the Duke of Connaught, while the Duke of Cambridge has an inescutcheon bearing the arms of Hanover. This last was borne also on the royal arms from 1816 to 1837. On the crown piece of Cromwell (fig. 93) we



FIG. 94.

find the shield divided quarterly; in the first and fourth the cross of St. George, in the second quarter the cross of St. Andrew, and in the third the Irish harp. Over all on an inescutcheon a lion rampant, the personal bearing of Cromwell. William III. placed over the centre of the royal arms an inescutcheon bearing the rampant lion of Nassau. On the coinage of Portugal again we may see a very good example. Alphonsus the first king of Portugal, overcoming five kings in one battle, placed five shields on his ensign,—one in the centre and one at each corner; but in the later arms of Portugal they have been placed in cross form, one immediately above and below, and one on either side of the central shield. The arms of the Marquis of Salisbury (fig. 48), where we get six small shields within the larger shield, is a good example, and we may see the inescutcheon again in fig. 94, the arms of the

Duke of Marlborough, and in fig. 95, the arms of Swansea. The inescutcheon is sometimes given by the sovereign as an added mark of honour for valuable service to the State. Thus the Duke of Wellington bears in an inescutcheon upon his



FIG. 95.



FIG. 96.

family arms the crosses of St. George, St. Andrew, and St. Patrick, as we see them arranged in the Union Jack, our national ensign.

The bordure is a band surrounding the shield and of about one fifth or one sixth of its width. Unless distinctly specified to

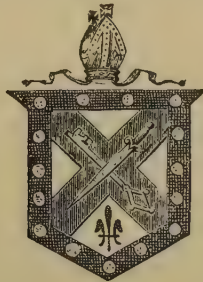


FIG. 97.

the contrary, its inner line is parallel to the edge of the shield ; but it may also, when so mentioned, be indented or otherwise varied (fig. 96) from the simple line.<sup>1</sup> It is ordinarily charged

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<sup>1</sup> "Bordures many and dyuers are found in armys and are borne of many

with various heraldic devices,<sup>1</sup> as in fig. 97. Clan Matheson has around the shield a silver bordure bearing cross-crosslets of azure. Oriel College, Oxford, was of royal foundation, and bears as its arms the three golden lions of England on their red ground, while surrounding all is a silver bordure engrailed. St. John's College, Oxford, surrounds its shield with a border of sable bearing golden mullets. The bordure is sometimes compony (see fig. 98), alternately metal and colour, a method of treatment which has at certain periods been adopted as a mark of illegitimacy in England and Scotland, though at other



FIG. 98.



FIG. 99.

times it has borne no such unfortunate significance; a state of things of manifest inconvenience. It would, for instance, give rise to considerable awkwardness if we imagine a somewhat parallel case, where a man was dubbed a thief and suffered considerable social obloquy on the strength of the title, while another individual proudly bore the epithet as a mark of honour from his sovereign. It would probably in a short time

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noble men. Of the whyche some ben playne, some ingrayllyd, some checkeryd, some inuecked.”—“Book of St. Alban’s.”

<sup>1</sup> “Understonde ye that certayne tymes a bordure is borne in armys, powdrid dyuers wayes, other while wyth molettis, with rosis, or with lytyll crossis or otherwise.”—“Book of St. Alban’s.”

be decided that it was inadvisable to use the same word for two things so dissimilar.

The orle and the tressure are variants of the bordure. The orle (fig. 99) is less in width than the bordure, and does not extend to the edge of the shield. The arms of Balliol, for example, are gules, an orle argent. The orle is very frequently met with in Spanish heraldry, being granted by the sovereign as a special augmentation of honour.<sup>1</sup>



FIG. 100.

The tressure is half the width of the orle, and is generally borne double and occasionally triple. The Scottish tressure double and with fleurs-de-lys springing from it, may be well seen on our coinage, on the royal standard, or wherever else the royal arms are borne (figs. 100, 115).<sup>2</sup> It is what is

<sup>1</sup> The ancient writers of blazonry, anxious, as we have seen, to confer honour on the heroes of antiquity, bestowed on Samson a shield gules, with a golden lion thereon surrounded by a silver orle bearing bees sable upon it. "Out of the strong came forth sweetness" (Judges xiv. 14).

<sup>2</sup> "Scotland beryth golde a double trace floryshyd contrary and a lyon rampinge of gowles."—"Book of St. Alban's."

termed heraldically a tressure flory counterflory. A tressure flory has all the heads of the fleurs-de-lys pointing outwards, whereas in the present case they point alternately from the centre and towards it. In the arms of the Marquis of Huntly, the tressure has fleurs-de-lys within and is adorned with crescents without, while in that of the Earl of Aberdeen it bears thistles and fleurs-de-lys alternately.

The origin of the introduction of the tressure into the arms of Scotland is lost in the mists of antiquity. The mythical account is that it was assumed by Achaius, king of Scotland, in the year 792, in token of alliance with Charlemagne, the fleur-de-lys having from time immemorial been the device of France. Nisbet says that "the Tressure Flowerie encompasses the Lyon of Scotland to show that he shuld defend the Flower-de-lisses and these to continue a defence to the Lyon." The tressure we are told was originally single, but in the year 1371 it is erroneously stated that the Scottish monarch, King Robert, doubled it in proof of his appreciation of the alliance which he then confirmed and renewed with Charles V., at that time king of France. In the year 1471 the parliament of James III. "ordanit that in tyme to cum thar suld be na double tresor about his armys, but that he suld ber hale armys of the lyoun without ony mar." If this alteration were really made, it must have been of very short duration, and no examples of it are forthcoming.

The earliest authentic example of the double tressure is found on the seal of Dunbar, the date being 1260, or more than a century earlier than the reign of King Robert.

It is a rule in heraldry that no portion of the royal bearing can be assumed by any of his subjects without the special license of the monarch, and the frequent appearance of the

tressure in Scottish arms points either to alliance with the royal house or to eminent service rendered to it. As examples of Scottish nobles bearing the double tressure in virtue of their royal descent may be instanced the Earls of Moray and of Strathmore, while the Earls of Kellie, the Ramsays, Erskines, and other families bear it as an honourable augmentation for special services to king and country. It is borne too, by the Clans of Sutherland, MacUlric, and Murray, and appears in the arms of Perth and Aberdeen for the loyal service of their citizens against the English invaders.

Flanches are the forms that are cut out by two curved lines that issue from the upper corners of the shield, running towards each other in the centre and then broadening out again below. They are not found in early bearings, nor indeed are they at all a common blazon. An ancient writer affirms that these are to be bestowed by the king only for virtue and learning, but we may charitably hope that this limitation does not account for the bearing being so seldom seen. The arms of Hobart are sable, an estoile or between two flanches erm.

The lozenge, mascle, rustre, and fusil may very well be grouped together as they are but three modifications of a very similar form. The lozenge is a diamond-shaped figure. Should a considerable portion of the interior be removed so as to reduce it to a frame-work of lozenge-form, having its inner lines parallel to the outer, it becomes a mascle, but if the opening in the centre be circular, it is then a rustre. The fusil is but an elongated lozenge. The whole shield is sometimes cut up into lozenges, when it is termed lozengy. Fig. 101 is an illustration of this treatment. The lozenge is of great antiquity. In the early rolls for instance to which we have several times referred, we find such entries as "Sire



Estevene de Bridmanestone, de argent, a vij losenges de sable.” The lozenge as a charge on the shield must not be confused with the shield of a lozenge-shape itself. The first we have seen is a right knightly device, while the second is essentially feminine, as heraldic law requires that all ladies of rank, save



FIG. 101.

the sovereign, should bear their family arms on a shield of that form. “Noe inheritresse, maid, wife, or widow shall bear or cause to be borne any crest or cognizance of her auncestor, but as followeth. If she be unmarried to beare in her ringe, cognizances or otherwise the first coate of her auncestors in a lozenge; and during her widowhood to use the first coate of her husband impaled with the first coate of her auncestor, and if she be married with any that is no gentleman then soe to be exempted from this conclusion.”

Some of the old writers affirm that the mascle is a representation of the mesh of a net, and one of them appears to somewhat inconsequently add “signifying the bearer thereof to have been most prudent and politique in the warres.”

Coats tells us that the Lords of Rohan were the first to bear mascles because in their Duchy there was an abundance of small flints that, when broken in two, bore the figure of the mascle upon them, and that the carp in the fishponds of those parts had the same kind of mark upon their scales. “The which being very extraordinary and peculiar to that country,

the ancient lords of it, observing this wonderful natural appearance upon the stones and fish, took them as bearings to transmit them to posterity, giving them the name of macles, from the Latin word *macula*, a spot." The which our readers will clearly see is a flint and carp tale, and not to be in any way considered a cock and bull story.

The charge is an ancient one. In the Roll of Arms, temp. of Edward II., we meet with such an item as "Sire Rauf de Gorges de azure a vj mascles de or." When the shield is covered over with a network of this charge it is termed *masculée*; thus in the same roll, "Sire Robert Pogeys" has attributed to him "mascle de argent and de goules." In the Roll of Karlaverok a certain knight is described as "Son harnois<sup>1</sup> et son attire avoit mascle de or et de azure."

The fusil or elongated lozenge is supposed to have been suggested by the weaver's spindle; but such suppositions are generally of no value, and the present instance is no exception. The origin of this and of many other devices is entirely lost, and it seems at least improbable that the over-lord in all his aristocratic exclusiveness would deliberately select as his blazon an implement of trade of his villains, serfs to be sold or transferred as chattels at his whim or pleasure. Never-

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<sup>1</sup> Harnois is armour, not horse gear.

"O Tiber! Father Tiber!

To whom the Romans pray,

A Roman's life, a Roman's arms,

Take thou in charge this day!

So he spake, and speaking sheathed

The good sword by his side,

And with the harness on his back,

Plunged headlong in the tide."

—"Lays of Ancient Rome."

theless the word would appear to be a corruption of the old French term for a spindle, and Dame Berners, writing in the earlier days of blazonry, suggests, without at all scouting the idea as one too absurd for serious consideration,—“Som men say that the foresayde armys beganne of Weuers, for as moche as Weuers vsen suche fusylls made of sponnen wulle.” The extract at all events shows that even in those early days the origin and meaning (if it ever had a meaning) were unknown. Some old authors account fusils marks of disgrace, and assert that when the crusades were proclaimed, such as did not take up the cross were ordered by the sovereign to change their arms and put fusils in their shields as a token of effeminacy, No authority has ever been produced for such a conjecture, and we should scarcely find such a badge in the escutcheon of the powerful and warlike Percy family if this were so. The fusil is rarely borne singly; ordinarily three or more are placed fesse-wise in contact across the shield. The arms of Montagu are arg, three fusils conjoined in fesse gu. In the arms of Cartaret we have gules four fusils conjoined in fesse arg, while the Percy shield bears az, five fusils conjoined in fesse or.

The billet is a small oblong figure about twice as high as it is wide, sometimes occurring in small numbers, but often spread freely over the shield, which in such case is termed billettée. Some would have it that these represent bricks or blocks of stone, others that they are billets of wood, while others, with the suggested French derivation to help them, see in them letters or other missives of state.

The gyron is a triangular figure formed by two lines, one drawn diagonally from one of the four angles to the centre of the shield, and the other drawn either horizontally or vertically from one of the sides, and meeting the other line in the middle

of the field. It is usually repeated so as to cover the whole shield, in which case it is termed gyronny, and the number of gyrons or triangular portions thus found must be specified. This number is ordinarily eight, an effect readily produced by dividing the shield into quarters by means of upright and horizontal lines, while two other lines coming from the two upper corners of the shield and passing through the centres cut up these quarters into eighths. These are alternately metal and colour, four of each. In the arms of Campbell of Argyle, for instance (see fig. 102), we get gyronny of eight or and sable.<sup>1</sup>



FIG. 102.

Nisbet tells us that "Giron is a Conal Figure, sharp at one End and broad at the other, not unlike a Wedge. Some take it for the gusset of a Garment." The gyron is supposed to be of Spanish origin, and the word in that language does signify a gusset or triangular piece of cloth. The form often occurs in heraldry, but more especially in that of Spain and of Scotland. Others would tell us that the lines that bound the gyrons represent sword cuts slashed upon the shield, a much more knightly association of ideas than those connected with "band and gusset and seam."

The fret, as shown in fig. 94, is the form now ordinarily

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<sup>1</sup> "Sire Johan de Bassingbourne, geronne de or de goules."—Roll of Arms, temp. Edward II.

seen;<sup>1</sup> but in early heraldry the whole shield was covered like a trellis and was then said to be fretty, as in fig. 91.<sup>2</sup>

Besides these honourable ordinaries and subordinaries we find in constant use from the earliest times the simple figures known as roundles, and we may therefore very well refer here to them. They are simple circular figures, and if of metal are always represented as flat disks, but if of colour they are shaded to suggest globular forms. The golden disk is termed a bezant, and is conjectured, not unreasonably, to owe its name to the Byzantine gold coins that the crusaders brought back with them from the East either as souvenirs and mementos, or from a less sentimental reason that not unfrequently, even at the present day, leads to the desire to collect a few gold coins. "Besantes be euer of golden colour, it nedyth not in blasynge of armes to saye a besant, of golde, for there ben no besantes but of gold." It has been suggested that these gold pieces symbolise the ransom money of prisoners of war, or, again, the right conferred by the sovereign on some powerful vassal to coin money and to establish a provincial mint.

The silver roundle is termed a plate, from the Spanish word *plata*, silver, and, like the bezant, is doubtless suggested by money.

The torteau is gules (see figs. 103, 104). These "Tortellys or litill cakys" are said in the Book of St. Alban's to be emblematical of plenty and to represent a cake of bread. The

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<sup>1</sup> As in the arms of Harrington sa, fret argent; of Vernon, argent, a fret sa: of Fleming, gn, a fret argent; of Eaton, or, a fret az.

<sup>2</sup> As in the more ancient examples of "Sire Johan de Scures, de azure, frette de or." "Sire Theobaud de Verdoun, de or, frette de goules." In the roll from which these two examples were taken, the shield fretty occurs twenty-six times.

old French word had that significance, and the Spanish word *tortilla* also signifies a cake. Some affirm that the *torteau* represents the eucharistic wafer, while others again see in them the symbol of sanguinary wounds gained in fierce conflict.



FIG. 103.



FIG. 104.

The continental heralds call roundles of any colour *torteaux*, and then indicate what the colour is, which may be allowed to be a better method than the English custom of giving each roundle a distinctive name. In our early heraldry they were all termed roundles. Thus "*Sire Walter Basereville*" bore "*de argent iij rondles de azure.*" "*Sire Johan Gobaud, de goules, a ij barres de or, en le chef iij rondels de or.*" "*Sire Randolf de Otteby, de goules, a ij barres de argent, en le chef iij rondels de argent.*" "*Sire Johan Giffard, de argent, a les rondels de goules.*"

Should the globe be blue, it is termed a *hurt*; if black (see fig. 174) a *pellet*; if green a *pomme*. Some writers would tell us that the *hurt* is so called because contusions often turn the skin blue, while others think that it represents the hurt or whortleberry with its delicate blue bloom, but one might as well affirm that it is because the knightly bearer of the device pierced the clouds with his lance, thus enabling all to see through the little round hole a piece of the blue sky beyond. Where all is vague conjecture one theory is almost as good as another. The *pomme* clearly derives its name from the French word for an apple.



## CHAPTER IV.

Guiding rules and phraseology of heraldry—The blazoning of arms—The common charges—The human form—Prester John—Travels of Sir John Maundeville—Mythical forms—The griffin—The dragon—"Indice armorial" of Geliot—The lion—Tower menagerie—The lion leopard—Great variety of bearings of lions—The horse—The Saxon white horse—The stag—The white hart of Richard II.—The heraldic forms of the reindeer, tiger, antelope, and ibex—The wild boar—The wolf—The bear—The fox—The dog—Order of the dog—The talbot—The bull—The cat-a-mountain—The domestic cat—The ram—The Order of the Golden Fleece—The elephant—The first seen in England, a royal present—The ass—The squirrel.

HERALDRY, like most other studies, has guiding rules and a phraseology of its own, and by their means any kind of heraldic arrangement can be drawn up, and either actually delineated or so clearly described that a quite definite idea of it can be given by the verbal or printed statement. This fixity of rule and expression developed very early, so that even the authoress of the Book of St. Alban's could declare of her labours with all good conscience, "Here shall shortlye be shewyd to blase all armys if ye entende diligentli to youre rulys." Such Rolls of Arms as that of Karlaverok are as readable and clear to the modern student of blazonry as the directions written five hundred years afterwards, and if we copied out one of these early descriptions and sent it far and wide among the lovers of heraldry, with a request that they would send us a coloured

drawing of what they understood it to be, the result received would be identical.<sup>1</sup>

The art of describing the bearings of heraldry is termed blazonry, from the French word *blasonner*, whence also we derive our word *blaze*, in the sense of proclaiming or making a thing known. Thus St. Mark, in our English Bible, says, "But he went out and began to publish it much and to blaze abroad the matter," while Shakespeare declares, "the heavens themselves blaze forth the death of princes." Pope again writes,

" 'Tis still our greatest pride,  
To blaze those virtues which the good would hide."

The word probably came originally from the German word *blasen*, to blow a horn, which reappears in our Anglo-Saxon verb *blawen*, to blow.<sup>2</sup> This hornblowing was the sounding of trumpets before proclamation was made by the heralds, but the word gradually got to refer to the proclamation itself, and then became synonymous with description generally. Thus in an old treatise on hunting, written by Jacques de Fouilloux, and presented by him to Charles IX. of France, the description of the hare, for instance, is entitled "*Le Blazon du Lièvre*."

In blazonry the tincture of the field of the shield must always be the first thing mentioned. Thus or, a chief indented az, is a golden shield bearing a blue chief with notched or saw-like line of division. It would not be correct to describe this as a chief indented az, on field or. Fig. 105 would be described as, *gules, two bars or*. If the field be of more than one metal

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<sup>1</sup> "Well ratified by law and heraldry."—"Hamlet."

<sup>2</sup> "'This here is the Blawing Stwun his self. Like to hear un, Sir?' says mine host. . . . 'Um do say, Sir, as they used in old times to warn the countyside, by blawing Stwun when the enemy was a comin.'"—"Tom Brown's School Days."

or colour the lines must be defined by which it is divided, thus—per pale arg and gu. (fig. 12).

If there be any principal ordinary, it must be mentioned next to the field; as or, a chevron gu, between three eagles sa. Thus fig. 106 would be sable, a chevron between three



FIG. 105.



FIG. 106.

estoiles arg. Should the ordinary have its outline engrailed, or otherwise varied from the straight line, this must be mentioned before its colour. Ex. arg, a bend indented sa.

A tincture is never mentioned twice in the same blazon, but if it recurs in the arms is said to be “of the field,” or “of the second,” and so forth. Ex. arg, on a chief az, two mullets of the field; or, again, party per pale embattled az and gules on a fesse argent a martlet of the first between two fleurs-de-lys of the second.

A number is never mentioned twice. Should there be three lions and three crowns in the arms, the number would be mentioned in the first place, as three lions, but instead of repeating the number the description would go on to say, as many crowns. As for instance, the arms of Sturt—Vert, on a fesse between three colts courant arg as many roses gules.

When the charges though of different nature are alike in colour, it suffices to mention this latter but once. As for illustration, or, a chevron between three buckles sa, where we

are to understand that the chevron, as well as the buckles, is to be sable. Descriptive adjectives are placed after the substantive to which they refer. Ex. a lion rampant gules; or a cross patée fitchée.

Charges may themselves be charged. Thus a lion may have a star upon its shoulder, or a boar be strewn over with crescents or buckles.

The dexter is considered more honourable than the sinister, and all animals that are facing towards the edge of the shield should look to the right, as we may note in figs. 7, 14, 39, 44, 78, 112, 113 and 146.

Many other rules will develop as we deal with various matters, but the foregoing will suffice, for the time being, as illustrative examples of the precision of language that is called for. "But ye shal knowe generally that for al tharmys whyche ony man hath seen in hys days ye haue rulys suffyeyent as I byleue to discerne and blase ony of theym, an it be so that ye be not in youre mynde, to hasty or to swyfte in the dyscernynge. Nor ye maye not ouerrunne swyftly the forsayd rules, and dylygently haue them in youre mynde, and be not to full of conceytes. For he that woll hunt ii harys in one hour, or one whyle one and a nother whyle a nother lyghtly he losyth bothe. Therefore take hede to the rules."

The phraseology of heraldry is somewhat peculiar, and no one without some knowledge of its technical terms would be able to follow it. Thus a beast of prey is armed of its horns, hoofs, talons or other offensive weapons it may possess, while a stag is attired of its antlers. A plant is said to be fruited when bearing fruit, a serpent to be nowed when twisted into a knot. Many other examples will doubtless come before us as we consider the various charges.

The common charges are of the most miscellaneous character, and comprise, to quote Guillim, "the formes of pure celestially bodies mixt with grosse terrestrials; earthly animals with watery; savage beasts with tame; fowls of prey with home-bred; these again with river fowls; airy insects with earthly; also things naturall with artificiall."

As a device on the shield the human form is but seldom found,—the arms of the Earl of Carnwath are sa, a naked man, his arms extended, ppr.—though portions are often seen, such as the head or hand. Figures of angels, savages, sailors, highlanders, etc., are often employed as supporters to the shield.

With that love for playing upon words that we shall see later on is so characteristic of the labours of the herald the family of Skelton has a skeleton in their arms, while human bones are borne by Baynes.

"The boast of Heraldry, the pomp of Power,  
And all that Beauty, all that Wealth e'er gave,  
Await alike the inevitable hour:  
The paths of Glory lead but to the grave."

We remember seeing in the "God's Acre," at Basle a striking commentary on the truth this stanza teaches. On one of the tombstones the armorial bearings of the person interred were all duly set forth in their heraldic significance, but behind the shield was carved the figure of Death, and his bony hands had seized the shield with all its testimony of earthly rank and dignity, and had torn it apart from top to bottom. *Sic transit gloria mundi.*" The idea appeared to us a very striking one as we came suddenly upon it in the solitude of this home of the dead, and that the highborn relations of the deceased should thus admit the solemn truth for him and for them was perhaps

still more striking, as poor humanity ordinarily clings to the last to such distinctions.

Most of our readers must be familiar with the quaint arms of the Isle of Man, fig. 107, and a very parallel example to this will be found in the shield of the family of Tremaine, where three arms are arranged in the same way. The fists are clenched. In the Latin words, *tres* and *manus*, for three and a hand, we get a clue to this device of the Tremaines.



FIG. 107.

The arms of the city and cathedral of Lichfield carry no allusion to the saintly origin of the see, but the city seal represents a landscape having on the dexter side several trees on a hill, and on the sinister a view of the cathedral, while in the foreground are scattered the bodies, heads, and limbs of three men. The Christians of Britain, no less than their brethren in other parts of the great Roman Empire, suffered under the persecution of Diocletian, and amongst their leaders was one Amphibalus, notable as having been the cause of the conversion of St. Alban, the proto-martyr of Britain. On the death of St. Alban Amphibalus escaped, together with a number of converts, but being pursued and overtaken by the Roman soldiers they were all slaughtered mercilessly and their bodies left as a prey to the birds of the air and the beasts of the field,



the scene of their martyrdom being the site on which Lichfield afterwards arose. It is of course an anachronism and poetic license to represent together on the shield both martyrdom and cathedral; one was doubtless the result of the other, but the fair three-spired shrine of Lichfield was not built till long after the bones of Amphibalus had ceased to form a prominent feature in the landscape.

The Virgin and Divine Child are placed upon the shield of the See of Salisbury (fig. 108), while on that of the See of Chichester (fig. 109) we see the representation of the figure known



FIG. 108.



FIG. 109.

as Prester John, hooded, sitting on a tombstone, bearing in his hand an open book, and in his mouth a sword. Prester or Presbyter John was a fabulous person of the Middle Ages, who was supposed to rule over a great Christian empire somewhere in the mysterious East. Sir John Maundeville <sup>1</sup> places this empire in India, and describes it very fully, and affirms that the ruler was a "Cristene" believing truly "in the Fadre, in the Son, and in the Holy Gost." Three hundred and thirty

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<sup>1</sup> His book was professedly intended as a guide to pilgrims to the Holy Land; but he was a great traveller, and freely introduced much extraneous matter. The earliest MS. now extant is dated 1371, and for generations his wonderful traveller's tales were most popular. An edition with modernised spelling may be found in Cassell's "National Library."

men guarded his standards, “three crosses of gold, fyn, grete, and hye, full of precious stones.” Reference to him will also be found in the works of Matthew Paris, Marco Polo, and many other writers, and Columbus found on one of the islands of the West Indies a venerable and venerated personage whom he at first thought to be the venerable prestyr John that so many wrote of but whom no one had really seen. Another old writer placed his domains in the mountains of Abyssinia.



FIG. 110.

Such mythical forms as the sagittarius, pegasus, griffin, basilisk, wyvern, phoenix, harpy, triton, mermaid, sea lion, dragon (fig. 110), cockatrice, unicorn, and many others are also



FIG. 111.

found in arms, but more ordinarily as supporters of the arms than as charges in the shield itself. Figs. 111 and 112, the heraldic arms of Dundee and of Liverpool respectively, are examples of this use.

The griffin, dragon, and unicorn are the creatures commonly met with. Though such forms to us are wholly mythical and

monstrous,<sup>1</sup> we must remember that long after the early days of heraldry the belief in such creatures was fully held, and a dragon was as much a reality in mediæval works on natural history as an elephant is to us.



FIG. 112.

The griffin is heraldically a lion having the wings and head (fig. 113) of an eagle. "Thai haue the body upward as an egle and benethe as a lyoun, but a griffene hath the body more gret, and is more strong than eight lyouns, and more



FIG. 113.

grete and strongere than an hundred egles." The form is found freely in ancient art centuries before the dawn of heraldry. Dante, in his great poem, represents the pope as

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<sup>1</sup> In our book, "Mythland," we have gone fully into all these ancient beliefs, and at much greater length than is here necessary. A very interesting and thorough paper on the griffin will be found in "Archæologia," vol. 48, part II.

a griffin, half eagle, half lion, since the pope was both priest and king, directing the souls and governing the bodies of men. As pontiff eagle he ascends to the heavens, as kingly lion he walks the earth in strength and power.

The dragon is specially familiar to us from its association with our patron saint, St. George, while the unicorn as the fellow supporter, with the lion, of the royal arms is equally well known.<sup>1</sup>

The lion, the recognised king of beasts, is naturally in great favour with the heralds, and the regal associations connected with the creature made it in a marked degree a suitable device for the king and for those whom he would desire to especially honour.<sup>2</sup> "The Lyon," says Ferne, "is the most worthiest of all beastes; yea he standeth as the king, and is feared above all the beastes of the feelde. So that by the Lyon is signified principallitie, dominion, and rule. Wherefore the bearing of this beast was fitly applyed to a kinges progeny: fortitude and magnanimity is denoted in the Lyon." Coats affirms that the lion is "the most magnanimous, the most generous, the most bold and fierce of all the four-footed Race,

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<sup>1</sup> "The Vnion of the Englysshe Lyon, his wysdome and ryches, with the Scottis Vnycorne his myght and hardynes."

<sup>2</sup> In the "Indice Armorial" of Geliot, Paris, 1635, we read "Si ca este avec raison que les anciens ont donné à l'aigle la qualité de Roy des oyseaux et au dauphin celui des poissons, il y a plus de sujet de qualifier du nom de Roy le lyon, non seulement pour estre plus fort et le plus genereux des animaux terrestres, mais principalement à cause des qualitez royales qui sont en luy. Le lyon ne dort iamais, ou bien s'il dort c'est avec si peu de repos qu'il ne laisse pas d'auoir les yeux ouverts. C'est ce que l'on remarque de genereux au lyon que iamais il n'offence ceux qui s'humilient deuant luy, qu'il ne touche point aux petits enfans et qu'entre les hommes et les femmes il s'adresse plutost aux hommes, et entre ceux qui les prouoquent il choisira tousiours celui qui l'aura blesse, comme mespriant les autres."

and therefore he has been chosen to represent the greatest heroes who have been endued with such like qualities. This noble creature also represents Command and Monarchical Dominion, as likewise the Magnanimity of Majesty, at once exercising Awe and Clemency, subduing those that resist, and sparing those that humble themselves."

Some modern writers have not hesitated to say of the lion that the splendid ideal of resistless might, of kingly courage, of dignity, of noble generosity is but a fiction; that his courage springs from a knowledge of his superior power, and that his forbearance and generosity are but indications that the creature at the time he displayed these estimable qualities had but lately dined. Even Guillim, in his "Display of Heraldry," seems to have had his doubts, for he declares that "the lion when he mindeth to assail his enemy stirreth up himself by often beating of his back and sides with his tail, and thereby stirreth up his courage to the end to do nothing faintly or cowardly. The lion when he is hunted carefully provideth for his safety, labouring to frustrate the pursuit of the hunters by sweeping out his footsteps with his tail as he goeth, that no appearance of his track may be discovered. When he hunteth after his prey he roareth vehemently, whereat the beasts being astonished do make a stand, while he with his tail makes a circuit around them in the sand, which circle they dare not transgress, which done, out of them he maketh choice of prey at his leisure." Thus his tail keeps the lion's courage up to the proper level, if he feels it oozing away at all, and when matters get too serious for this to be of any avail this useful appendage conceals the tracks of the flying owner. The third service is almost equally useful and still more grotesque, as we realise the lion cutting a line with the end

of his tail round the beasts who have come to hear him roar; the tail is thus at once a spur to valour, a protection in defeat, and a ring fence.

Guillim and others notwithstanding, the lion is a noble beast, and we may regard its presence in the arms of England with legitimate pride and equanimity. We need scarcely say in these days of enlightenment that the lion of the herald bears little or no resemblance to the lion of the zoologist. Hence we can well understand the ire of the country heraldic painter who, when taken to a travelling menagerie, and shown a lion, exclaimed, "What! tell me that's a lion! Why I've painted lions rampant, lions passant, and all sorts of lions these five and twenty years, and for sure I ought to know what a lion's like better than that!"

The first lion seen in England would appear to have been in the collection formed by King Henry I. at Woodstock. This royal menagerie was maintained more or less by the succeeding sovereigns, and it was ultimately removed to the Tower of London. While many other creatures were preserved, the lion as the symbol of England was naturally most in favour.<sup>1</sup> Thus in Howel's "*Londinopolis*," published in 1657, we learn that there were at that time six lions in the Tower, while Strype, in 1708, gives the number then kept as eleven.

On the second great seal of Richard I., A.D. 1194, we have the first representation of the three lions, and these have ever since that time been the royal arms of England, as we may see them to-day on our coinage and on the royal standard.

By the earlier heralds only when a lion was rampant, as

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<sup>1</sup> In the same spirit one may see the bears at Berne carefully tended in the pit on the outskirts of the city, the bear being the heraldic device of canton Berne.



in fig. 114, the arms of Harrow School, was he considered to deserve the name. A lion, for instance, in the position of those on the shield of England (figs. 7 and 115), though



FIG. 114.



FIG. 115.

in all respects represented as a lion, was by them technically called a leopard.<sup>1</sup> The term, however, pointed out a difference

<sup>1</sup> Latent on this distinction was not enforced, hence in Shakespeare we find the passage—

“Either renew the fight,  
Or tear the Lions out of England's coat.”

of position rather than implied a disparagement,<sup>1</sup> or we should not find in the Roll of Karlavarak the arms of the king described as "three leopards of fine gold, set on red; fierce were they, haughty and cruel; to signify that, like them the king is dreadful to his enemies, for his bite is slight to none who brave his anger." Students of history will also recall how Napoleon poured into the Peninsula a force under Massena, whose declared object was to make "the frightened leopard fly to the ocean, to avoid shame, defeat, and death." The allusion here is distinctly heraldic. Coats, an early writer, protests very quaintly against this title of leopard being applied to the lion. "This noble creature represents," he says, "Command and Monarchical Dominion, as likewise the Magnanimity of Majesty, at once exercising Awe and Clemency,

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<sup>1</sup> The various creatures are often adopted heraldically in an entirely different way to their natural forms and characteristics. The heraldic tiger and antelope, for example, bear but the slightest resemblance to the creatures so named by the naturalist. The heraldic leopard was held in high esteem, while the actual leopard, so far as mediæval writers knew him, was a by no means noble creature, as the following extract will clearly show: "The Leopard is naturally an Enemy to the Lyon, and finding his own Defect of Courage to encounter the Lyon in fair Fight. he observeth when the Lyon makes his Walk near to his Den, which (in Policy) he hathe purposely wrought spacious and wide in the double Entrance thereof and narrow in the Midst, so as himself being much more slender than the Lyon, may easily pass. When he seeth the Lyon he maketh towards him hastily as if he would bid him Battel in the open Fields; and when he seeth the Lyon prepared to encounter him he betaketh him to his Heels, and maketh towards his Den with all celerity, whom the Lyon eagerly pursueth with full Course, dreaming of no Danger by reason of the large Entrance to the Den. At length through the Vehemency of his swift Course he becometh so straitened in the narrow Passage in the Midst of the Den (by reason he is much bigger Body'd than the Leopard) that he can go neither forwards nor backward. The Lyon being thus distress'd his Enemy passeth through his Den, and cometh behind him, and gnaweth him to Death."

subduing those that resist, and sparing those that humble themselves. Some French Armorists are of opinion that the Lyon should never be made guardant or full-faced, affirming that to be proper to the Leopard; wherein they offer great Indignity to the Royal Beast in that they will not admit him to show his full Face, the Sight whereof does terrify and admonish all the Beasts of the Field, and wherein consists his chiefest Majesty, and therefore not to be denied that Prerogative, because all Beasts should be set in their most generous Action, for therein they show their chiefest Vigour."

The Scotch also adopted the lion—"the ruddy lion ramping on the field of gold"—as their national arms, as we may see on our royal standard.<sup>1</sup> The ancient kings of Wales, and the monarchs of Norway, and Denmark, and Belgium, all have the same proud device. Our readers, too, will recall to their minds the great lion mound erected by the Belgians on the blood-stained field of Waterloo. The lion is indeed in the Low Countries an especial favourite; it figures conspicuously in the arms of the Duchy of Brabant, and again in Zeeland, Flanders, Limbourg, Zutphen, Overysse, West Friesland, Hainault, Gueldres, Luxemburg, and several other provinces and towns.

An animal so popular is necessarily represented in many different ways, and much varied both in tincture and position,

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<sup>1</sup> "This awfull beist full terrible of cheir,  
Persing of luke, and stout of countenance.  
Ryght strong of corpes, of fassoun fair, but feir,  
Lusty of shaip, lycht of deliverance,  
Reid of his cullour as the ruby glance.  
In field of gold he stude full myghtely  
With floure de lucis sirculit lustely."

—WILLIAM DUNBAR, "The Thistle and the Rose" (1503).

or the needful individuality would be unattainable, and a man's device, instead of being a distinction, would be but one item the more in the general monotony of uniformity. We have seen that in the English arms the lion is golden, and the Scottish red, and these tinctures are by far the most common; but it may be met with, as in the arms of Flanders, black, or at other times silver,<sup>1</sup> azure, or green. The shield of Hesse Darmstadt bears on its blue field a rampant lion that is barred all over horizontally with strips or bands of alternative red and white, giving him a quaint look suggestive of wearing the colours of some football team.

The position known heraldically as rampant (fig. 116) was the one most ordinarily selected in early blazonry, but as the necessity for variety became evident, many other attitudes were admitted. That these were absolutely necessary we realise when we notice that in the roll of the time of



FIG. 116.



FIG. 117.



FIG. 118.

Edward II. that we have already referred to, in no less than ninety-four of the arms do we find lions rampant, besides twenty-three others only differing from these in the slight

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<sup>1</sup> As, for instance, the white lion of the Dukes of Norfolk—

“Who in field or foray slack  
Saw the blanche lion e'er fall back?”

—“Lay of the Last Minstrel.”

variation of having double tails. As this multiplication of tails could not go on indefinitely, and was, moreover, no more reasonable than the creation of five or six-legged lions, it became needful to make a new departure. Figs. 117, 118, 119, and 120 are instances of some of the variations introduced.

The lion rampant may be very well seen in the Scottish arms, either on one of the four shields grouped together in the florin, or in one of the upper quarters of the shield on a half-crown or sovereign. The form was by early heralds



FIG. 119.



FIG. 120.



FIG. 121.

supposed to indicate magnanimity. Why, it would be difficult to say; to most people it would rather suggest a readiness to appeal to the wager of battle. When the animal stands on all four legs, it is statant; when walking, it is termed passant. When at rest, as in fig. 118, with head erect and fore-paws extended, the creature is sejant. Landseer's lions at the base of Nelson's monument in London are represented in this position. The early heraldic writers saw in this position counsel. The lion is said to be salient when in the act of springing, both hind paws being on the ground together and the fore paws elevated. This form was held, not inaptly, to represent valour. "In that these lyons," says Ferne, "came salient into the field, may be coniectured with how great alacrity and ioyfulness of minde they came into the feelde to encounter with the enemye, for when he conceaueth mirth he leapeth and salieth

in his way. Yea, it is sayde, that after he hath giuen the conquest in fighte he returneth toward his den leaping, thereby to signifie that no sorow or anguishe hath oppressed him, ne any labour or trauaile wearyed or tired his body." A lion salient is nevertheless a charge not often seen.

Unless it be expressly stated to the contrary, it is always understood in blazonry that the lion is looking straight before him, and showing his head therefore in side view, but the variations we have named can be again varied by making the animal looking full-face out of the shield. This is termed *gardant*, so that we may get such modifications as *passant gardant* or *rampant gardant*. A third series of forms may be created by making the animal look behind him. This is termed heraldically *regardant*, as in fig. 117; we then get *passant regardant*, *rampant regardant*, and so on. *Gardant* is supposed to express prudence; *regardant*, a somewhat stronger measure of circumspection. Occasionally two lions are placed rampant and face to face, and this peculiarly pugilistic arrangement is termed *combattant*, or they may at other times be placed back to back. Fig. 121 is another modification, the bend thrown across the royal beast making at once a marked variation.

To satisfy as far as possible the demand for the royal animal, portions even have been introduced, on the principle, no doubt, of the old proverb that "half a loaf is better than no bread." Thus we get the *demi-lion*, the lion's head, the lion's paw, and even the lion's tail, introduced as charges in the shields of divers families.

Unless distinct instructions are given to the contrary, we have seen that all animate charges, whether beasts, birds, or fishes, must invariably be represented as turned towards the



dexter side of the shield, and even a portion of an animal, a head, a paw, a wing, or a tail, must follow the same rule. As far as practicable the same law is in force even in inanimate objects: a bugle horn is turned to the right, a ship sails towards the right (see figs. 122 and 138), a helmet, if turned aside at all, is turned in the same direction.



FIG. 122.

The horse "is of all beasts of man's uses most noble and behoofful either in Peace or War. And sith his service and courage in the field is so eminent it may be marvelled why the Lion should be esteemed a more honourable bearing. But the reason is because the Horse's service and strength is principally by help of his Rider, whereas the Lion's is his own. And if the Horse be not mounted he fights averse, turning his heels to his Adversary, but the Lion encounters affront, which is more manly." A manly lion might be perhaps equally happily described as a *rara avis*.

Another old writer on the subject declares that "the Horse has always been a most favourite Beast among all nations, as being more useful to Man than any other of the Creation, either in Peace or War, for Service or for Pleasure. He is naturally courageous, haughty, jealous of being outdone by another, tractable, docile and fleet, very beautiful, and knows his Master, and therefore is looked upon as the emblem of

War; surpassing the Lyon in this Particular, that the Lyon once betaking himself to Flight does not return, whereas the Horse complies with his Rider, flies or retreats as he is directed, and charges again when it is proper. Some Authors have also represented the Horse as the Symbol of Empire and Command."

Notwithstanding all these complimentary utterances the horse is comparatively rarely found as a charge in arms. The coins of Cunobelin, one of our ancient British kings, frequently have a horse upon them, while the famous white horse of the Saxons is still preserved to these latter days in the device of the county of Kent, a white horse rampant on a red ground, and in the various white horses cut on the surfaces of the chalk downs in several places in the South and West of England. The removal of the upper layer of soil lays bare the gleaming white of the chalk; and the "scouring of the white horse," the removal of any growth that may tarnish its brilliancy and blur its outline is, in one case at least, a great local festival, and a means of preserving in a rough and ready way the memory of Alfred's great and crowning victory over the Danes.

The galloping horse, a portion of the arms of Hanover, made its appearance in the national arms on the accession of George I., and continued therein till the pressure of the Salic law necessitated the withdrawal of Hanover from the British sceptre.

Chivalry owed even its name to the "cheval" that bore its rider in the shock of battle, and we should have expected that as one recognition of its services we should have found it more frequently employed as a device than is at all the case. War and the chase were the two great occupations

of the knight, and in each of these the horse was indispensable.

Amongst creatures of the chase we freely find the stag and wild boar, and, less commonly, the wolf and bear introduced as charges on the shield. The stag indeed, has, like the lion, been so favourite a device<sup>1</sup> that it has been necessary to admit of several positions; thus when reposing, as in the favourite white hart badge of Richard II.<sup>2</sup> that may be so freely seen at Westminster and in various public buildings erected or added to under his influence, it is said to be lodged. When standing and looking out from the shield it is termed at gaze; when in gentle motion it is termed tripping, as in the arms of Jesus College, Oxford, a shield vert bearing three white harts in this position; or it is said to be at speed when, as in fig. 123, in rapid motion.

In heraldry a hart with double antlers, one pair erect, the other drooping, is called a reindeer, but heraldry, as we have seen, takes great liberties with natural forms. Perhaps the

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<sup>1</sup> In the "*Tresor heraldique*" we read, "*Le cerf dans les Hieroglyphes anciens estoit pris pour signifier les Hommes craintifs et fugitifs,*" but we may be very certain that no haughty baron adopted it on that ground, hence our old author goes on to say, "*mais dans le sens commun qui se peut apprier a notre blazon, il est pris pour le trophée d'un Homme adonné a la chasse, et qui dans le temps d'une paix tranquille ou d'une retraite glorieuse s'occupe a cette guerre innocente et exercée par les Princes et Seigneurs de qualité.*"

<sup>2</sup> Henry VI. took two white harts as his supporters; Edward VI. a lion and a hart. The badge of Richard II. occurs more than eighty times in Westminster Hall, though no two are exactly alike in treatment; a rather marked peculiarity. The heraldic requirements necessitate a position of rest, as the device is a white hart lodged; if our readers will attempt to draw eighty quiescent stags, each with an individuality of treatment of its own, either in the animal itself or in the accessories, the difficulty of so doing will no doubt grow sufficiently patent after the first few have been accomplished.

most notable of these violations of fact are the forms assigned to the tiger, antelope, and ibex. As all these are heraldically very similar in form we may very legitimately describe them



FIG. 123.

together. The names are entirely misleading to any one who very naturally concludes that the antelope or the tiger bear at least some resemblance to these creatures as we see them in the Zoological Gardens.

In ancient arms and supporters the heraldic tiger is drawn much in the shape of a wolf, only that he has the tail of a lion; this, like the inside of his hind legs and his chest, is covered with tufts of hair. On the back of his neck is a mane composed of a row of these tufts slightly separated from each other, and at the point of his nose is a tusk that points sharply downwards. The antelope of the heralds is in all respects like their tiger, except that it bears on its head two horns serrated on their edges, and that it is hooved. The ibex resembles the tiger and the antelope, being tufted, maned, and so forth according to pattern, but having the horns smooth instead of toothed.

The wild boar in blazonry is always spoken of by its French equivalent, *sanglier*,<sup>1</sup> and in the earliest rolls of arms almost

<sup>1</sup> "Sire Thomas de Swyneford, de argent, a un cheveroun de sable, a iij testes de cenglers de or."—Roll of Arms, temp. Edward II.

the only animal form that appears, besides the lion, is the fierce wild boar. Often, as in the case of the lion, stag, and other creatures, the head alone is represented.<sup>1</sup>

When any portion of an animal is used as a charge, if it appear to be cleanly cut off it is said to be coupé, but if ending in a ragged edge, as though torn violently away, it is termed erased.

Wolves occur occasionally. An old heraldic writer, haunted after the manner of his kind with a feeling of the necessity of giving a reason for everything, declares that "the Wolfe indeede signifieth craft, subiltie, greedinesse of mind, inordinate desire of that which appertaineth to another, to sowe discord and sedition: for it is said how that the Wolfe procureth all other beasts to fight and contentiön. He seeketh to deuour the sheepe, that beaste which is of all other the most hurtlesse, simple, and void of guile, thirsting continually after their bloud. Yea, Nature hath planted so inveterate an hatred atweene the wolfe and the sheepe that being dead yet in the secrete operation of nature appeareth there a sufficient trial of their discording natures, so that the enimity betweene them seemeth not to dye with their bodies; for if there be put vpon a harpe or any such like Instrument strings made of the intrailles of a sheepe and amongst them but only one made of the intralls of a wolfe, be the musician never so cuning in his skil yet can he not reconcile them to an vnity and concorde of sounds, so discording alwayes is that string of the wolfe. It may wel likewise denote the seditious persons,

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<sup>1</sup> Chaucer describes admirably in his "Rime of Sire Thopas" the whole dress and armour of a knight, and we find, amongst the other details, that

"His sheld was all of gold so red  
And therein was a bore's hed."

of which sort if there be but one in a whole common wealthe, yet he is able to disturb the quiet concord and agreement of many thousands of good subjects, euen as one string of that beaste is able to confound the hermony of many other wel tuned strings. If therefore any so worthy a noble man can by force estrength root so euill a member from out his common wealth (which cannot be better brought to parse than by the seuering of his heade from the shoulders) he may very aptly in memory of so noble an acte, bear on his targe the head of such a beaste erased, which signifyeth to be plucked or torne from the body forcibly. And here note this that if you see the part of any beast torne in armes you may saye that it is most honourable to beare the heade, for that signifyeth how that the Bearer feered not to stand to the face of his adversarie. And when you see the head set out in Armes you may be assured to affirme that to bear the head erased is lykewise after the best maner."

The ill-repute of the wolf has ever rendered it obnoxious. Though fierce and implacable it is an arrant coward, and only dares to attack when one of many. The associations, therefore, connected with the creature are scarcely such as would commend themselves to the herald. It lacks the generosity that in popular belief is ascribed to the lion, it has not the grace of the deer, or the fidelity of the dog; unlike the horse, its strength brings to man no service, nor has it the animal courage of the bull or the wild boar to make itself respected. If found at all, and it is more ordinarily as a supporter that we meet with it, it will probably be owing to some strained allusion to the bearer's name.

Even the "charity that thinketh no evil" finds the wolf a tough problem. Guillim, in his treatise on heraldry, says



that "all sorts of Animals torne in Armes or Ensignes must be interpreted in the best Sense, that is, according to their most noble and generous Qualities, and so to the greatest honour of their Bearers. For example, the Fox is full of Wit, and withall given wholly to Filching for his Prey: and if then this be the charge of an Escutcheon we must conceive the Quality represented to be his Wit and Cunning, but not his Pilfering and Stealing, and so of all others. All Beasts of Savage and fierce Nature must be figured and set forth in their most noble and fierce Action, as a Lyon erected bolt upright, his Mouth wide open, his Claws extended as if he were prepared to rend and tear. A Wolfe must be portray'd going step by step, which form of Action fitteth their natural Disposition, and is termed *Passant*. All kinds of Placable and gentle Natures must be set forth according to the most noble and kindly Action of them."

The bear is notably the cognisance of the Warwicks, as we shall see when we come to the subject of family badges, and it is also conspicuous in the arms of the city of Berne, gules, on a bend or, a bear ambulant sable. Sir Richard de Barlingham bore in time of Edward II. a shield gules and upon it "iij ours de argent," a "bearing" arising from a play upon his name. We have a few paragraphs back found De Swnyeford with a wild boar or swine upon his shield, and now we have De Barlingham and his bears.<sup>1</sup>

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<sup>1</sup> An old French writer affirms that "L'ours vu l'homme de bas esprit, adonné aux choses terrestres et incapable de conseil." On a illustration the more of the utter want of comprehension of the true spirit of heraldry shown by many of these ancient authors. It is impossible to conceive the monarch conferring distinction and honour on a valiant warrior by assigning to him a bear on his shield, on the ground that, after all, his grovelling stupidity made this the most appropriate device.

One of the earlier writers on Natural History declares that "a bear is as fierce a creature as any other whatever, naturally slothful, heavy and lumpish, but withal as bold and daring as may be. The female is reckoned still more outrageous than the male, and said to lick her young ones into shape, as bringing them forth quite deformed, and to show her fury in defence of her cubs, the Scripture says of the Lord that He will meet His adversaries as a bear robbed of her whelps." Bearing this character we naturally expect to find it amongst the creatures introduced in heraldry, and a search through an illustrated Peerage or other work of like character will soon bring examples of its use to light. It is ordinarily represented as chained and muzzled. It was borne in very early blazonry by the family of FitzUrse, its French name Ours, or the Latin *Ursa*, evidently suggesting it as an appropriate bearing.

The fox occurs not unfrequently, and its nobler relative, the dog. An Order of the Dog was instituted in France as a reward of fidelity to the sovereign, but it appears to have been but shortlived; indeed, we can hardly imagine the pride of some haughty noble allowing him to accept and wear his dog-collar even at the hands of his king. Henry VII., Henry VIII., and Mary all used a silver greyhound as one of their supporters, and the old English breed known as the talbot is from time to time found as a charge, a crest, or a supporter. The Talbot family naturally chose it as their device. It is a kind of hound, and therefore points rather to hunting and the sports of the chase, to large estates, and all the collaterals that serve to give prestige and dignity, than to any position of dependence on the will of another.

The bull figures occasionally as one of the charges in

mediæval and modern heraldry, though it is perhaps more frequently employed as a supporter of the arms, as in the case of the Nevills and other well-known examples. Edward IV. took as one of his supporters a black bull, and we find it occupying a similar position in the arms of Henry VIII. We all feel that there is a compliment involved when we hear a man spoken of as "a regular John Bull." The idea conjures up a picture of a little obstinacy and wrongheadedness perhaps, but also of a good deal of energy and decision of character; of a slight obtuseness may be, but a disposition that will take a deal of beating before being willing to give in.

The heraldic cat is ordinarily the wild species, or cat-a-mountain as it is sometimes termed in blazonry, not the puss-a-hearthrug of daily life, though the crest of the Dawson-Damers is a tabby cat's head with a rat in its mouth. Coats, writing in 1747, says that "the cat is the emblem of liberty, because it naturally hates to be shut up, and uses all endeavours to get out, and therefore the ancient Alans and Burgundians bore a cat on their banners to indicate that they would not endure servitude. This beast is also very bold, daring and cruel to its enemies, and never gives over until it destroys them if possible.<sup>1</sup> It is also watchful, dexterous, swift, pliable, and has such good nerves that if it falls from never so high it still lights upon its feet, and therefore may denote those who have so much foresight that whatever befalls them they are still upon their guard." The following graphic description of pussy is too good to omit. It may be found, and much more of the same quality, in John Bossewell's "*Works of Armorie.*" "This

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<sup>1</sup> Of this sanguinary peculiarity the far-famed Kilkenny breed is a notable illustration.

beast," he says, "is called a Maision for that he is enemie to Myse and Rattes. He is slye and wittie and seeth so sharply that he overcommeth darkness of the nighte by the shynynge lyghte of his eyne. In shape of body he is like unto a Leopard, and hath a great mouth. He doth delighte that he enioyeth his libertie; and in his youthe he is swifte, plyante and merye. He maketh a rufull noyse and a gastefull when he profereth to fight with an other."



FIG. 124.

The ram figures heraldically in the arms of Schaffhausen, where it is depicted rampant sable on a silver field, and again in the arms of Istria, vert, a ram statant argent. It also occurs very commonly in the blazon of various noble families, either as supporter, as in the arms of Cloncurry; as a charge of the shield, as in the arms of Yea; or as crest, as we may find it, for example, in the armorial bearings of Elton. We naturally find it too in the arms of the families of Ramsey and Ramryge.

The Order of the Golden Fleece, second only to that of the Garter in honour, bears as one of its insignia a suspended ram, a form that may still commonly be seen as a shop sign, and of

which the arms of Leeds, the centre of the woollen trade (fig. 124), affords us an illustration. The order was instituted in 1429 by Philip the Good, Duke of Burgundy and Brabant, and the most puissant prince of that age. The number of members was originally fixed at thirty-one, including the sovereign. In the year 1700 the German Emperor, Charles VI., and king Philip of Spain, both laid claim to the order, as the former, being driven out of Spain, carried off with him to Vienna all the archives of the order and introduced it with great pomp into his own country. The Spanish king, unable to see with equanimity the defeated monarch carrying off his peculiar property, protested strongly at the Congress of Cambrai against this usurpation. After many attempts at mediation on the part of England and France, a most unsatisfactory compromise was at last agreed to, and the order split into two, known respectively as the Austrian and the Spanish order of the Golden Fleece, each being independent of the other. The order was originated in memory of Gideon's fleece.

The symbolic lamb appears occasionally in ecclesiastical heraldry, as in fig. 125, the arms of the see of Ripon. We find it also sometimes as a crest.



FIG. 125.

The elephant was long regarded as the emblem of the kingly rank, from a belief that he could not bow his knees, an idea

that one meets with from time to time amongst the old writers on natural history. The creature is sometimes found in heraldic devices, generally as the supporter of the arms of those who have served their country with distinction in Eastern lands. We see it, for example, on the shield of Sir Henry Smith, whose brilliant victory at Aliwal and other services in India fully account for its presence.

An elephant with castle on its back and its trappings emblazoned with the arms of Jerusalem may be seen carved on a boss in the cloisters at Canterbury Cathedral; and another, in the arms of Bishop Bruère, an oriental traveller, may be seen in Exeter Cathedral. This is earlier even than the famous picture in one of the Cottonian MSS. of the first elephant brought to England, an event that happened in the year 1255<sup>1</sup>

The elephant was also an emblem of magnanimity. "This beast is so gentle to all others that are but weake, and not so strong as himselfe, that if he passe through a flocke or heard

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<sup>1</sup> The first instance, after classic times, of an elephant being brought to the West, occurred in the year 807, when one arrived as a gift from the famous Caliph Haroun-al-Raschid to the Emperor Charlemagne. The Soldan of Babylon, Malek el Kamel, sent one as a rare present to the Emperor Frederic II. in the year 1229, but it was not till the year 1255 that the first specimen was seen in England. This was a present from the king of France to King Henry III. The chronicler, John of Oxenedes, gives full details of the arrival of this animal in London, and tells us of the enormous crowds that flocked to behold it. The writ is still existing that was sent to the sheriff of Kent, dated Feb. 3rd, 1255, directing him to go in person to Dover to arrange in what manner the king's present might most conveniently be brought over. It was eventually landed at Sandwich and walked thence to London. Another writ, dated the 26th of the same month, ordered the sheriffs of London to build a house for it at the Tower, forty feet in length and twenty in breadth. Of this elephant Matthew Paris made the very good drawing which may still be seen in the British Museum in the Cottonian MS. referred to.



of smaller cattell, it will with the nose or trunke, which serveth instead of his hande, remoove and turne aside whatsoever beast commeth in his way, for feere he should go over them, and so crush and tread under his foot any of them ere it were aware. And never doe they any hurt unless they be provoked thereto." Ælian and other old writers also affirm that the elephant was to the best of his ability a very religious beast. "They withall have in reverence not only the starres but the sunne and moon they also worship." The old writer goes on to describe how herds of them at full moon come to the stream, sprinkle themselves with water, and after a solemn purification salute and adore the moon. All these beliefs put together sufficiently account for its employment in heraldic and religious art.

The qualities we connect with the ass, its stupidity, obstinacy, its lack of spirit, and so forth, are hardly such as would endear it to the herald, and no amount probably of rampant, guardant, or anything of the kind would reconcile any one to its use. An ass's head between three thistles would be felt to be but a sorry bearing; nevertheless in Edmonson's "*Compleat Body of Heraldry*" we find one shield depicted as having three white asses on a black ground.

The squirrel as a fairly typical animal of parks and woods attains to a certain amount of heraldic dignity, and occurs in the arms of several old families. The family of Nutshall bears a white shield having on it a red squirrel sitting eating a nut, the chance for one of those ponderously punning allusions, so dear to the early heralds, being too great to be withstood. Hence, the squirrel being the cause of as many nutshells as even a schoolboy, it was naturally seized on and pressed into the service of blazonry.

In the arms of Archibald we find the kangaroo. Its appearance necessarily points to a somewhat late grant of arms.

The porcupine is sometimes introduced in blazonry. It was an ancient belief that the creature was able not only to defend itself on close attack, but to take the more active measure of casting its quills against distant assailants; and this reputed skill both in attack and defence fully sufficed to make it a favourite device.

The camel, goat, ermine, otter, rhinoceros, and many other animals, are found as charges from time to time, but it is needless to particularize illustrations of their use. We pass therefore in our next section to a consideration of birds, fish, and other animal forms, and thence to a notice of some few at least of the various inanimate devices—stars, cups, spurs, and so forth—that are found as common charges in mediæval and modern blazonry.

## CHAPTER V.

Common Charges continued—Bird-forms—The Phoenix—Relation of Heraldic and Ecclesiastical Symbolism—Church Inventories—Knowledge of Natural History possessed by the Clerics of the Middle Ages—The Martlet—Harpy—Allerion—The Eagle—Its Sun-gazing Powers—The Order of the Black Eagle—Heraldic Embroideries—The Pelican—The Swan—The Cock—The Peacock—The Dove—The Owl—The Raven—The Ostrich—Fish-forms—The Dolphin—The Arms of the Dauphin—The Whale—The Herring—The Pike or Luce—The Barbel—The Escallop—The Order of St. James—The Serpent—The Bee—Plant Forms—The Rose—The Fleur-de-Lys—English assumption of the French Arms—The Teasel—Various leaves introduced in Arms—The Cinquefoil—The Sun—The Moon—The Stars—The Mullet—Guttæ—The Annulet—The Ship or Lymphad—The Cresset—The Sword—Other Weapons—The Horse-shoe—The Harp and other Instruments of Music—Different Forms of Knot—The Castle—The various Forms of Crown—The Mitre—The Key—The Book—The Garb—Letters of the Alphabet in Foreign Heraldry.

RESUMING our consideration of the various common charges, we commence our present chapter with some little consideration of bird-forms.

The mythical phoenix may frequently be met with in heraldic representations. It is described by Sir John Maundeville as being somewhat larger than an eagle, and having a crest of feathers greater than that of a peacock, its neck being yellow, its body red, and wings purple, and he adds that it is a very handsome bird to look upon, for it shines very gloriously and nobly. In art it is always readily distinguishable, since it is invariably placed upon its funeral pyre and surrounded by

flames. Into the various legends associated with the phoenix we have gone at considerable length in our "Mythland," and need not therefore here repeat them. Herodotus, Pliny, Ovid, and many other ancient writers gravely discuss the wondrous bird, and the early Christian Church accepted the mythic creature as a type of the resurrection of the body.

The old monastic writers draw many ingenious parallels between our Saviour and the phoenix, both sacrificing themselves when their career is ended, both rising in glory on the third day from their temporary resting place. The fascinating study of Christian symbolism we have dealt with elsewhere in this series, but it is not by any means so foreign to our present subject as might at first glance appear. Not only the cross but many other forms found in blazonry have religious significance, while many of the details of church work bear what we should consider a distinctly heraldic character. Thus in the inventory of the "goodis and ornamentis of the Church of Seynte Cristofre of London," made in the year 1488, we find such items as "A Sewte of red velvet for priest, dekyn, and sub-dekyn browderid with griffons of golde. A Sewte of Vestments of blewe satyn, with birdes of goolde and lyons. A Sewte of Vestments of white with libbards of golde crowned about their nekkis and ij Alter Clothes for the high alter of white satyn steyned wt the same libardis. A vestment of clothe of goolde and an egle splayed of blew. A blew vestment and lyons of silver with long tales." The symbolism of religion and the symbolism of earthly warfare were both largely built upon the same basis, and found in such books as the "Bestiary," or the "Livre des Créatures" of Philip de Thaun, common ground. Such books, written by ecclesiastics in the Middle Ages, were an attempt to show that all the works of nature were symbols and teachers,

hence while much that they give is interesting their statements always require to be received with great caution. If the facts of the case got at all in the way of the religious application so much the worse for the facts, and if a little or a great modification of the true state of the case could turn a good moral into one much better, the goodness of the intention was held to amply justify the departure from the hampering influence of the truth.<sup>1</sup>

The favourite bird of the early heralds was the martlet, the heraldic and conventional form of the martin. It is always represented in profile, with closed wings and without feet. Sometimes the beak also is missing. "*Les merlettes sont des Oyseaux denuez de bec et pieds, representent les ennemis desarmez et mis hors de combat.*" Queen Elizabeth's shilling bore a martlet, and a legend has arisen that the object is a drake and that it was placed on the coin to commemorate Sir Francis Drake's voyage round the world. It was however placed there as a mint mark by Sir Richard Martin, Master of the Mint, who used it as being allusive to his name and as being a part of his armorial bearing.

Other mythical bird-forms are the harpy, represented as a vulture with a woman's head and breast, and the allerion, an eagle destitute, like the martlet, of feet and beak, a feeble monstrosity but seldom found.

The older writers on heraldry laid it down that birds were

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<sup>1</sup> A French writer, Hippeau, in referring to this says, "*N'oublions pas que les pères de l'Église se préoccupèrent toujours beaucoup plus de la pureté des doctrines qu'ils avaient à développer, que de l'exactitude scientifique des notions sur lesquelles ils les appuyaient. L'objet important pour nous, dit Saint Augustin, à propos de l'aigle, qui disait-on brise contre la pierre l'extrémité de son bec devenue trop long, est de considérer la signification d'un fait et non d'en discuter l'authenticité.*" (!)

eminently fitted for the service of blazon, since they may be so selected as to represent either the contemplative or the active life, valour, or any other of the qualities meet for ascription to puissant lord, grave statesman or fiery warrior. "Fowls are of more noble bearing in Coat-Armour than Fishes, because they do more participate of Air and Fire (the two Noblest and Highest Elements) than of Water and Earth." The reasoning would appear to be open to some question; for though most persons would readily admit that birds have a higher organization than fishes, and should therefore stand higher in the scale of precedence, few probably could quite see what the high and noble element of fire had to do with the question. Possibly the fact that birds are creatures of the sunshine may have some bearing on the matter.

All the dignity that encircles the lion amongst beasts belongs equally to the eagle amongst birds: one is the king of the forest; the other, no less, the monarch of the air and ruler of the countless feathered tribes that find their business and pastime therein. It has always been held amongst heralds, to quote the words of Guillim, one of the most notable of authorities, that "the eagle ennobled by nature in as high a degree of nobility as the chiefest of terrestrial animals is the most honourable bearing of birds," and it appears in the earliest examples of blazon, though not so freely in English heraldry as does the lion.

"Behold the eagles, lions, talbots, bears,  
The badges of our famous ancestors."—

—DRAYTON, "Barons' War."

"The Eagle excelleth all other birds," says Ferne, "as well for the height of her flying as for the strength and courage of her body, therefore she is called the queen of all birds. The



true magnanimity and fortitude of mind is signified in the Eagle, which never seeketh to combate with any small birds, or those which from their weaknesse be far unequall to her selfe. The nature of the Eagle is to bend her eyes full into the Sunne beams. So strong is her sighte that she can even see into the great and glaring Sunne.<sup>1</sup> The loue of the Eagle towards her young ones teacheth a Prince or Magistrate or Ruler to defend their pupils and subjects, for the Eagle refuseth not to fight euen against the Dragon, or any other creature that seeketh to destroy her young ones, and that euen to the hazard and losse of her life."

Pliny, in the third chapter of his tenth book, affirms of the eagle, that "before her little ones bee feathered she will beat and strike them with her wings, and thereby force them to looke full against the sunbeames. Now, if shee see any one of them to winke or their eies to water at the raies of ths sunne, shee turns it with the head forward out of the nest, as none of hers; but bringeth up and cherisheth that whose eie will abide the light of the sunne, as she looketh directly upon him." This old belief was quoted by one writer after another for centuries, what "Pliny saith" being always accepted without further question.

Richard, Duke of Gloucester, addresses the young Prince Edward,—

"Nay, if thou be that princely eagle's bird,  
Show thy descent by gazing at the sun."—"King Henry VI."

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<sup>1</sup> "Comme l'aigle est le symbole de la Royauté aussi est il le Roy des oyseaux, soit a cause de la force des ses ailes, soit pour auoir l'œil si vif et arrêté qu'il est capable de contre-lutter le soleil, et opposer ses rayons visuels aux raix ardents de ce grand flambeau."—"Indice Armorial," A.D. 1635.

Quarles again refers to the old belief in writing of those—

“whose chaste ear  
No wanton songs of Sirens can surprise  
With false delight; whose more than eagle eyes  
Can view the glorious flames of gold, and gaze  
On glittering beams of honour, and not daze.”

Though we have taken the proud lion as our national device, we readily follow and appreciate the striking passage in Milton's “Areopagitica”: “Methinks I see in my mind a noble and puissant nation rousing herself like a strong man after sleep, and shaking her invincible locks: methinks I see her as an eagle mewing her mighty youth and kindling her undazzled eyes at the full mid-day beam.”

The eagle was the device of imperial Rome, and both Czar and Kaiser have adopted the same symbol, owing to their claim to be regarded as the successors of the Cæsars. We find the eagle in the national insignia of imperial France, Prussia, Austria, Russia, Mexico, and the United States of America. In the case of France and the American examples it is fairly naturalistic in treatment, while in the eagles of Eastern Europe



FIG. 126.

the form is very conventional, and in two instances out of three is double-headed. Fig. 126 is an illustration of this latter type.

We may here aptly quote the quaint caution of an old author,

after figuring an eagle with wings displayed and chequered over with squares of blue and gold. He says: "Do not finde fault with it because the eagle is not borne to her nature—auoid that phantasie so speedilie as you can: although things berne according to their nature or colour beene very commendable yet is there as good misteries and honourable intendements in coats wherein be borne beastes, foules, fishes, etc., different from their nature. That consideration is too childish, and therefore you shall abandon it."

In still earlier ages we see the eagle as the emblem of power and victory flying in triumph, in the wonderful sculptures from Nineveh, over the head of the conquering king; and Quintus Curtius tells us that upon the yoke of the war-chariot of King Darius was a great golden eagle with far-stretched wings.

The eagle has naturally been adopted as an order of knighthood. Thus we get the Order of the Black Eagle of Prussia, the very ancient Order of the Red Eagle of Bareith, of which the badge was a quadrangular medal of gold with the eagle displayed upon it, and the Order of the White Eagle of Poland, instituted in 1325, when Poland was yet a nation, before the black eagles of Austria, Prussia, and Russia had rent it limb from limb.

The eagle sometimes, as in the arms of Imperial France, clutches the thunderbolt<sup>1</sup> in its talons, and sometimes, as in the arms of Mexico, a serpent. The arms of the Guelphs in mediæval days were an eagle with a dragon at its feet,<sup>2</sup> symbolic of their long struggle with the Ghibellini faction.

The double-headed eagle was thus represented as typifying

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<sup>1</sup> "Men say that of all flying fowles the eagle onely is not smitten nor killed with lightening"—PLINY.

<sup>2</sup> "Un Aquila con un Drago sotto i piedi."

a rule extending over both the Eastern and Western empires. The heads are often crowned, and sometimes, instead or in addition, have a nimbus.<sup>1</sup> A roll of arms as early as the year 1275 gives the shield of the German monarch as, or, an eagle displayed and having two heads, sable; the same bearings as those of to-day.

When the eagle is seen in ecclesiastical work it is ordinarily, from its religious symbolism, introduced as an emblem of St. John; but, as we have already seen, purely heraldic forms are not uncommonly found, and in an inventory of Exeter Cathedral of the year 1277, we find, amongst other items, a cope diapered over with small two-headed eagles.<sup>2</sup>

Secular garments were often thus embroidered all over with heraldic devices. In one of the ancient English metrical Romances we read, for instance, of a maiden having

"A coronell on hur hedd set,  
Hur clothys with bestes and byrdes wer bete  
All aboute for pryde."

This pride of apparel provoked the gibes of the satirist and the fulminations of the Church. Thus we find a bishop, taking for his text "a certain rich man who was clothed in purple and fine linen," upbraiding the follies of the time, and declaring that the wealthy and noble were "arrayed like painted walls, with beasts and flowers all over them." Probably, like many earlier and later reformers, he found the vagaries of fashion but little affected by his denunciations. One common fate seems, in this matter, to befall the prophet who sixteen centuries ago denounced "the rings and nose jewels, the changeable suits of

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<sup>1</sup> The nimbus in its original sense was an emblem of power alone. Even the Prince of Darkness is in some early MSS. represented as nimbed.

<sup>2</sup> "Cum parvis aquilis ij capita habentibus."

apparel, and the mantles, and the wimples, and the crisping pins," and the Rational Dress Association in their warfare against modern developments of kindred nature.

The pelican is in an especial manner a Christian symbol, an emblem of the Redeemer of mankind. The bird has at the tip of its long bill a reddish spot, and this gave rise to the belief that the pelican nourished its young with its own blood.

"The loving pelican  
Whose young ones poisoned by the serpent's sting,  
With her own blood to life again doth bring."  
—DRAYTON, "Noah's Flood."

"The Pelicane, whose sons are nurst with bloode."

"She stabbeth deep her breast  
Self-murthesesse through fondnesse to hir broode."  
—"Bibliotheca Biblica."

"Then sayd the Pellycane,  
When my Byrdts be slayne,  
With my Bloude I them revyve.  
Scripture doth record,  
The same dyd our Lord  
And rose from deth to lyve."  
—SKELTON, "Armory of Birds."

When introduced, as it frequently is, in heraldry, it is always represented as striking its breast, and is stated to be vulned, a term signifying wounded. In the Middle Ages it was often used as a device, perhaps the most notable person who employed it being Pope Clement IX. He added to it a motto signifying "tender-hearted to others rather than to itself." It is borne, amongst other families, by the Pelhams, in allusion to their name, surely the lamest and poorest of the many feeble verbal conceits of the early heralds.

The graceful swan is not so frequently met with in heraldry as many other bird-forms. A mediæval moralist says that

“swans are looked upon as symbols of hypocrites, because they have fine wings and yet can scarce raise themselves from the earth, so that they are no use to them: besides the feathers of a swan are white to perfection but their flesh is very black, as are the hypocrites, appearing outwardly very virtuous and being inwardly very wicked.” How far such an unfavourable comparison may have affected the popularity of the bird as a device one can scarcely tell, though probably such a belief, if at all prevalent, may have had some little influence. This influence, however, was not sufficiently good to become prohibitory, as the swan appears several times as crest, supporter, or charge on shield. Moreover, Guillim says that “the Swan is a Bird of great Beauty and Strength also. And this is reported in honour of him, that he useth not his Strength to prey or tyrannize over any other Fowl, but only to be avenged on such as first offer him Wrong. In which case (saith Aristotle) he often subdueth the Eagle.” Unless mention be made expressly to the contrary, the swan should always be emblazoned white, and having red bill, legs, and feet.

The vigilance and pugnacity of the cock have made the bird a favourite symbol of watchfulness and valour. It was adopted by the Gauls as a standard, and its plumage as a crest. The obstinate pugnacity of the cock served Themistocles on one occasion as a valuable illustration. “See,” said he, “with what intrepid courage these fight, having no other motive than the love of victory. Whereas you have not this alone, but contend also for your liberty and religious rites, your wives and little ones, and the tombs of those that have gone before.”

“The cock,” says a mediæval writer, “is the symbol of strife and quarrels, of haughtiness and of victory, because he rather chooses to die than yield;” hence it has naturally been rather



a favourite with the heralds. Guillim says of it—"As some account the eagle the queen and the swallow or wagtail the lady, so may I term this the knight among birds, having his crest for a helmet, and his sharp and crooked bill for a falchion to slash and wound his enemy."<sup>1</sup>

We naturally find the families of Cocket, Cockayne, Cockington, and Cockburn all bearing this bird on their shields. The similarity of sound between Coghill and cock-hill is sufficiently near, it would appear, to have been suggestive, as the crest of that family is a cock standing on a mound of earth.

The cock is sometimes found as a supporter, as in the arms of Castlemaine, where this bird and the lordly lion do the honours between them.

The peacock is always blazoned with fully expanded tail, and described as being "in its pride." Though found at times as a charge, it does not appear very freely.<sup>2</sup> Possibly one reason for this may be that the bird owes much of its beauty to the rich and variegated colouring, and this feature, a most characteristic one, is scarcely attainable in blazonry. A blue boar, a golden lion, a red eagle, though conventional enough,

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<sup>1</sup> Many of the old printers' marks are very curious and well deserving of notice. They are frequently heraldic or symbolic in their nature, and often exhibit quaint conceits and turns of fancy that will repay study. The heraldic weakness for a pun often comes out in full force. Thus, to give but one example out of many, William Woodcock, a printer of London, A.D. 1570-1594, took as his device a cock crowing and flapping its wings on a pile of wood.

<sup>2</sup> It was nevertheless, curiously enough, the first to occur to the mind of the author of the "*Book of St. Alban's*," who in writing of the charges in blazonry says: "Now I entende to procede of sygnes in armes and of the blasying of armes; but for to reherce all the sygnes that have ben borne in armes, as Pecok, Pye, Dragon, Lyon, Dolfin, and flowres and leaues, it were to longe a taryenge, ner I can not do it: there ben so manye."

are much more easily recognisable than a blue, golden, or ruddy peacock would be. Added to this, the peacock was by old writers and moralists regarded as an emblem of foolish vanity.<sup>1</sup> "It is," says one of these ancients, "the Emblem of a Proud Man, especially when he struts and admires his fine Feathers. He also represents Women that are over-curious in their Dress and costly Clothing, for they are often like this Bird, which has nothing fine but the Outside. The Peacock is so proud that when he sets up his Fan of Plumes he admires his own Beauty, and he displays his Feathers against the Rays of the Sun that they may glitter the more gloriously." The French word for the peacock being *paon*, we naturally find the bird as a charge in the arms of the family of Pawne.

An Order of the Dove was created in the Middle Ages in Spain. The badge was a silver dove with outstretched wings in the midst of golden rays. The dove enters very largely into religious symbolism, and probably this element may have influenced the selection of the device in this instance. Though the dove was occasionally used in mediæval times as a badge or device, it does not figure to any great extent in heraldry. The virtues it most aptly symbolises, the ornament of a meek and quiet spirit, are scarcely such as would commend themselves as most suitable to adorn the shield and horse-trappings of the warrior.

The owl, as the bird of wisdom, figures occasionally in arms.

Upon the standard which was carried by the invading Danes and Norsemen was figured the raven, the bird of Odin, fit emblem of unrest, and we may find it from time to time as a

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<sup>1</sup> "Le paon, l'opulence pompeuse."—"Tresor heraldique."

charge in the heraldry of the Middle Ages, its associations being essentially warlike.

The ostrich is one of the charges that sprang from the Crusades, and the knowledge thereby gained of creatures unknown till then in England. From the ancient belief that it was able to digest iron,<sup>1</sup> it is generally depicted in blazonry with a horse-shoe in its mouth. We may thus see it, for instance, as one of the supporters of the arms of Buller.

The stork, turkey-cock, lapwing, swallow, parrot, and many other birds may occasionally be found as charges, but it is needless to do more than merely mention them.

While the forms of earth and air are readily enough perceptible, those hidden in the waste of waters are by no means so familiar, hence fish are comparatively rarely found as heraldic charges. Yet "Fishes," to quote an old author, "want not their commendable Qualities, for which they are used in this, as in other Sciences, as Emblems of Industry and Vigilancy: for they swim against the Stream and Waves, and are said never to Sleep."

The dolphin is by far the most freely encountered. When introduced it is almost always "embowed," that is to say bent into a curve like a bow, as though springing from the water.<sup>2</sup>

A mediæval writer says that "the Dolphin is reckoned the King of Fishes, as the Lyon is of Beasts, and many fabulous Stories are told of him by those who pretend to see further into the Nature of Things than is possible for them to do, and

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<sup>1</sup> "I'll make thee eat iron like an ostrich."

—"King Henry VI.," 2nd part, act iv., sc. 10.

<sup>2</sup> The swiftest of all living creatures whatsoever, and not of sea-fish only, is the dolphin: quicker than the flying fowl, swifter than the arrow shot out of a bow."—PLINY.

spread abroad their own Inventions amongst the credulous of certain Truths. These inventors of groundless Stories have told us that the Dolphin is so much admired and beloved by the other Fishes that they follow him about as their Leader and Chief. These fancies have been borrowed from the Ancients, who have left us many ridiculous Notions, which some of the Moderns think themselves obliged to believe because of their Antiquity."

The dolphin was in the Middle Ages the especial device of the Dauphins, the eldest sons of the king of France, who bore as their arms those of France marshalled with this charge, a blue dolphin on a golden shield. The title originated in the Dauphins of Viennois, sovereigns of the province of Dauphiné, having assumed the dolphin as their arms, and the last of these princes, on dying without issue, gave his dominions to the crown of France on condition that the heir to the throne should always be called the Dauphin and bear the dolphin on his shield. While in England the charge is freely met with in the arms of various noble families, in France it is reserved for the Dauphin alone.

In consequence of the old belief in the fondness of the dolphin for man,<sup>1</sup> it was adopted as the bearing of the family of James, with the punning motto "*J'ayme à jamais.*" As the

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<sup>1</sup> "Of a man he is nothing afraid, neither avoideth from him as a stranger; but of himselfe meeteth their ships, plaieth and disporteth himselfe and fetcheth a thousand friskes and gambols before them. He will swimme along by the mariners, as it were for a wager, who should make way most speedily, and alwaies outgoeth them, saile they with never so good a forewind."—PLINY, book IX.

"When tempests arise, and seamen cast their anchor, the dolphin, from its love to man, twines itself round it, and directs it so that it may more safely lay hold of the ground."—CAMERARIUS.

symbol of maritime supremacy, it is also bestowed on the victors in naval combats.

The whale is found in the arms of Whalley Abbey, Yorkshire, and we find the bearing—argent three whales' heads erased sable—on the shield of the family of Whaley. The whale is zoologically a mammal, and not a fish at all; but in the earlier days such distinctions were not drawn, and heraldically a whale is as good a fish as a pike or a herring.

The herring fishery was at a very early date a source of valuable revenue. The manor of Beccles, in Suffolk, yielded in the time of King Edward the Confessor an annual tribute of thirty thousand herrings to the Abbey of St. Edmund, and William the Conqueror increased this to sixty thousand. King John granted by charter to the burgesses of Yarmouth the exclusive right to catch herrings, and on their seal they placed a fishing-boat and a shoal of herring beneath. Three of these fish may be seen to the present day in the arms of the town.

The pike, the luce<sup>1</sup> of the herald, is one of the most ancient of charges. It is borne in the arms of Lucy. Henry Percy, first Earl of Northumberland, married the heiress of Lord Lucy; her large inheritance passing into the possession of the Earl and his descendants, the arms of Lucy have ever since appeared with those of Percy. All our readers will recall the allusion to the luce in the "*Merry Wives of Windsor*," where, despite the somewhat heavy and coarse humour, its claim to recognition as a noble bearing is fully recognised. The crest of Brougham is an arm clad in armour, the hand holding a luce, and many other examples of its use may be found.

When fish are represented in a horizontal position, as though

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<sup>1</sup> The Latin *lucius*, or the Greek *lukos*, a wolf, in allusion to the destructiveness of the pike.

swimming, they are heraldically said to be *naiant*; but when upright, they are termed *hauriant*. This latter term signifies to draw or suck, and arose from the whimsical idea of the old heralds that "fishes do oftentimes put their heads in such sort above the waters, to refresh themselves with the cool and temperate air, but especially when the waters do so rage and boil in the depths of the sea against some tempestuous storm that they cannot endure the heat thereof."

The barbel, so called from the curious fleshy appendages known as the *barbe* or beard, Lat., *barba*, attached to its mouth, was introduced to English heraldry as the bearing of Count de Barre. At the siege of Karlaverok we find that he bore on a blue banner two barbels of gold, in evident allusion to his name. The barbel is largely used as a charge in the heraldry of France and Germany, as in the arms of the Counts of Barby, the families of Bardin, Barfuse, Bar, and several others.

The bream, roach, sturgeon, salmon, eel, trout, and several other fish are sparingly used, and ordinarily only when their employment permits a play of words upon the name of the bearer; thus azure, three bream *naiant* or, are the arms of Breame; gules, three roach *naiant* in pale argent, the arms of De la Roche. In like manner Crabb bears a crab, and Praun, prawns; the Shelleys, whelks; while, most far-fetched of all, the family of Atsey has crayfish, since these are found at sea. Sometimes portions only of these animals are employed; the family of Tregarthick has the extraordinary charge of two lobster's claws, boiled, evidently, as they are brilliant red on a shield of silver.

The escallop shell (fig. 127), the badge of the pilgrim, is a very old and honourable charge. We see it in the arms of the Dukes of Bedford, Marlborough, and Montrose; in those of the



Earls of Jersey, Spencer, Clarendon, Albemarle, Bandon, and in many other escutcheons of noble families.<sup>1</sup> It is the especial cognisance of St. James. The great military Order of Santiago



FIG. 127.

de la Espada was instituted in memory of the battle of Clavijo, in which no less than sixty thousand Moors were killed, and St. James was said to have appeared on a white horse, its housings charged with escallops, fighting for the Christians, and leading them to victory. The city of Compostella, the reputed burial-place of the saint, became the seat of the order, and his shrine was immediately an object of pilgrimage; those performing the journey being entitled to wear the escallop shell as a testimony thereof. Another Spanish Order of St. James was founded in the year 1312 at Salamanca, and was open to ladies alone. Its members wore a black habit, and on the left breast a red cross, having in its centre a gold escallop.

We also find amongst living creatures the serpent, scorpion,

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<sup>1</sup> Gibbon, in his *Autobiography*, gives us a curious little heraldic detail: "My family arms are the same which are borne by the Gibbons of Kent, a lion rampant guardant, between three escallop shells argent, on a field azure. About the reign of James I. the three harmless shells were changed by Edmund Gibbon, Esq., into three ogresses or female cannibals, with a design of stigmatizing three ladies, his kinswomen, who had provoked him by an unjust lawsuit. But this singular mode of revenge, for which he obtained the sanction of Sir William Seagar, King-at-arms, soon expired with its author; and on his own monument in the Temple Church the monsters vanish, and the three escallop shells resume their proper and hereditary place."

toad, and tortoise, together with butterflies, grasshoppers, and bees. The serpent is sometimes standing erect, sometimes curled into a spiral, but more ordinarily knotted or nowed, as it is termed heraldically, as in fig. 128. The bee was especially associated with the Napoleonic dynasty. It is occasionally found in English heraldry; thus the crest of Abercromby is a bee volant, or flying. Guillim assigns it a position of immense importance, since he writes :

“The Calf, the Goose, and the Bee,  
The World is ruled by these three.”

A somewhat enigmatical utterance, till we recall that the first supplies the parchment, the second the pen to write thereon, and the third the wax to append the seal thereto, all being essential items in the preparation of deeds, charters, and treaties that influence the destinies of mankind.

“The Bee I may well reckon a domestic Insect, being so pliable to the Benefit of the Keeper. The admirable Policy and Regulation of whose Commonwealth, both in Peace and War, with the several Duties both of the Sovereign Bee and of the Subjects, is beyond belief.”<sup>1</sup>

In the palmy days of heraldry botanical knowledge was at a very low ebb, and we find but few examples amongst the earlier common charges of any recognisable flowers or leaves. Later on, as we shall see when considering the subject of badges, a larger number was admitted.

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<sup>1</sup> Guillim. The curious reader may turn to the quaint volume of Purchas, published in the year 1657, entitled, “The Theatre of Politicall Flying-Insects, wherein, especially the Nature, the Worth, the Work, the Wonder, and the Manner of Right-Ordering of the Bee is Discovered and Described, together with Discourses Historical, and Observations Physical concerning them—and in a Second Part are annexed Meditations, and Observations Theological and Moral upon that Subject.”

The rose, very conventionally treated, may not unfrequently be found as a charge, and it appears in blazonry at an early date. In the Roll of Arms, temp. Edward II., already referred to, we find the entry, "Sire Felyp Darci, de argent, a iij roses de goules." When found, it is naturally almost always either white or red, and is generally barbed and seeded; the barbs, the five projecting points of the calyx, being green, and the central portion, which though termed seeded, is really the mass of yellow stamen heads, being gold. Thus Nevill bears, gules on saltire arg, a rose of the field barbed and seeded ppr. Some-



FIG. 128.

times the flower is both white and red, the Tudor cognisance, the union of the Lancastrian red and the Yorkist white roses.

"Let Merry England proudly rear  
Her blended Roses bought so dear."—SCOTT.

"This beautiful and fragrant flower doth lively represent unto us the momentary and fickle state of man's life: the frailty and inconstancy whereof is such as that we are no sooner born into the world but presently we begin to leaue it: and as the delectable beauty and redolent smell of this pleasant flower doth suddenly fade and perish: even so is man's life, his beauty, his strength, and worldly estate are so weak, so unstable and so momentary, as that oftentimes in the same day wherein he flourisheth in his chieftest jollity his beauty con-

sumeth, his body decaieth, and his vital breath departeth, and thus he leaueth his life as if he had neuer been."

Thus moralises an old writer on heraldry, and we insert it as an illustration of the quaintness of thought of these early writers, who would fain see a moral in everything, but we may be morally certain that those who chose the rose as a bearing did not do so from its frailty and inconstancy.

The arms of New College, Oxford, bear three red roses, and are especially interesting as being those of the illustrious William of Wykeham, its founder.<sup>1</sup> We find the rose again in the arms of Pembroke College, Oxford, that in like manner bears the arms of its founder, Tesdale.

Very naturally the family of Rose bears this flower in its arms, and it is also a very characteristic charge in the escutcheon of the Nightingales. Why it should be so is somewhat curious and interesting, as its presence there is a record of an old myth that travelled from the East, the affection of the nightingale for the rose. The Persian poets frequently refer to this, and in one of Moore's poems we find the same idea.

"Though rich the spot  
With every flower this earth has got,  
What is it to the nightingale  
If there his darling rose is not?"

Byron, in his "Bride of Abydos," "the Giaour," and other poems of Oriental cast, introduces the same fancy in several passages that it is needless here to do more than refer to.

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<sup>1</sup> He also founded Winchester School, and conceived the magnificent idea, some five centuries ago, of providing for the entire education from boyhood to manhood, for countless Englishmen in perpetuity. He looked upon his college at Winchester as the nursery of his Oxford college. "Like some well-watered garden or budding vine," he says, "may the one render the other prolific in delicious fruits and flowers."

We find Thos. Nightingall of Knesworth bearing as arms, erm, a rose gules; per pale arg and gules, a rose counter-changed as the bearing of Geoffrey Nightingale in Essex, while others bearing the same family name have other variations of the same charge.

Though the fleur-de-lys is so conventional in form that its original meaning is lost, some authorities thinking it is meant for a toad,<sup>1</sup> while others see in it a lance-head or a lily flower, the balance of opinion is in favour of a floral origin. It is a very ancient and favourite bearing. In the old rolls of arms the form is called a flower, and the compilers of these ancient MSS. being considerably nearer the dawn of heraldry than ourselves had excellent opportunities of coming to a right judgment. Chaucer calls the form a lily, while others, more



FIG. 129.

justly we opine, see in it the iris. In the arms of Eton College, so-called lily flowers and fleurs-de-lys are both introduced (see fig. 129), which seems to indicate that in the minds of those who drew up that bearing the two things were held to be quite distinct.<sup>2</sup>

<sup>1</sup> Hence the popular name bestowed more than three hundred years ago on the French, "Jean Crapauds."

<sup>2</sup> In the arms of Magdalen College, Oxford, we have the escutcheon of the founder, William of Waynflete. His arms were originally a shield lozengy sable and ermine, and to this he added on a chief sable the lilies from the arms of Eton, of which school he was for some time the head.

The upholders of the lance-head theory point to such a device as that seen in fig. 130, the arms of the See of Hereford, and say that it is absurd to suppose that the form there seen can be a lily flower, while it is very reasonable indeed to accept it as a spear thrust through the head of the leopard. The advocates of this view, moreover, add that the band in the centre of the fleur-de-lys has no counterpart in a flower, while it strongly resembles the ring that would hold the metal head to the wooden shaft of the spear or lance.

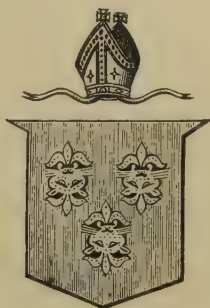


FIG. 130.

The fleur-de-lys is the emblem of France, and it is gravely recorded by the old chroniclers that it was brought down from heaven by an angel, as a celestial token of good-will, to Clovis the first Christian king. Clovis, it is related, made a vow that he would, if victorious over his enemies, embrace Christianity, and the decisive battle, fought near Cologne in 496, being in his favour, he adopted the heaven-sent flower, and was baptized into the Christian faith.<sup>1</sup>

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<sup>1</sup> We emerge from tradition into real history, on finding the fleur-de-lys the device of Louis VIII., A.D. 1223. Hence, according to some theorists, the name should be fleur-de-Louis.



Dame Julyana Berners, the author of the "Book of St. Alban's," brings her insular feelings and antipathies to bear, and while accepting the legend of the heavenly visitant, reads a very different meaning into it. Her first allusion of course is to the vision of Constantine: "I finde neuer ony armys were sende from heuen but in theym was the sygne of the crosse, except in tharmes of the kyng of Fraunce, the whyche armes certaynly were sent by an angell from heuen, that is to saye thre floures in manere of swordes in a felde of asure, whyche certen armes were geuen to the forsayd kyng of Fraunce in sygne of euerlastyng trowble, and that he and his successors alway with batayle and swordes sholde be punyshyd." We can scarcely wonder that this view was not accepted across the Channel, however popular it may have been on this side.

Charles VI. made two angels the supporters of the French arms. We find them in use during the reigns of Francis II., Charles IX., Henry III., Henry IV., Louis XIII., Louis XIV., Louis XV., and Louis XVI.

The arms of France, the golden fleurs-de-lys on the azure field, were borne in the English shield for centuries, at first with the full justification of matrimonial alliance, inheritance, or conquest; but, ultimately, long after England had lost all possessions on French soil. In the monks' choir at St. Alban's the arms of Edward III., king of England, are quarterly, England and France ancient; but England is placed in the first and fourth of the quarters instead of, as we almost always find it, in the second and third. These arms were assumed by Edward III. in the year 1337, on his claiming the French crown; and the arrangement probably varied as he changed his title, as we sometimes find him styled "*Rex Angliæ et*

Franciæ," while at other times the French title is placed first. The fleurs-de-lys were not removed from the royal arms of Great Britain till the year 1801.

In Howe's "Chronicle" we find a passage that shows that this assumption of the French arms was naturally the cause of considerable jealousy: "Touching the tytle and armes afore-said the French King sayd to certaine English men sent unto him, 'Our Cousin doth wrongfully beare quartered the armes of England and France, which matter nevertheless doth not much displease us, for that he is descended from the weaker side of our kinne, and therefore as being a bachelour we would be content to graunt him license to beare part of our armes of France, but whereas in his Seales and Letters patent he nameth himselfe as well King of England as of France and doth set the first quarter of his armes with Leopards, before the quarter of Lilies, it doth grieve us very much, making apparent to the beholders that the little Island of England is to be preferred before the great Kingdom of France.'"

The upper dexter quarter is the most honourable position in quartered arms, and we find amongst the heraldic insignia of the earlier kings that sometimes England occupies this position and sometimes France.

A paragraph in Hallam's "Constitutional History of England" is of interest in this connection: "Every one will recollect that Mary Stuart's retention of the arms and style of England gave the first, and as it proved, inexpiable, provocation to Elizabeth. It is indeed true that she was queen consort of France, a State lately at war with England, and that if the sovereigns of the latter country, even in peace, would persist in claiming the French crown, they could hardly complain of this retaliation." The moral would appear to be

that it is better on the whole not to claim the property of other people.

Originally the fleurs-de-lys were scattered freely over the shield, *semée*, or sown, as it is termed heraldically, so that besides several in the centre that showed their complete form, others at the top and sides were more or less mutilated and cut off by the edges of the shield. Charles V. in the year 1365 reduced the number to three.<sup>1</sup> The first arrangement is styled *France Ancient*; the second, *France Modern*. Figs.



FIG. 131.



FIG. 132.

131 and 132 show the difference of treatment very clearly. The French fleurs-de-lys appear first in the English arms on the marriage of Edward I. with Margaret of France in the year 1292. We see her seal in fig. 133. The great seal of Henry V. is the first used by our English monarchs in which we find the lilies reduced in number to three.

The arms of the province of Quebec very happily express its

<sup>1</sup> A few examples of this occur much earlier; but it was Charles V. who definitely settled that these were to be the arms of France. Raoul de Praelles, in dedicating a book to the king, says: "Et si portez les armes à trois fleur-de-lys"; and he adds as an explanation, "ensigne de la benoite Trinite." Charles himself, in bestowing a charter on the convent of the Celestines of the Holy Trinity, said that he had made the number of fleurs-de-lys three in honour of the Trinity.

French origin, its conquest by the English, and its position as an integral part of the Dominion of Canada, as on the golden shield we find a fesse gules with a lion of England charged upon it, while in the upper part of the field, or chief, are two fleurs-de-lys azure, and at the base a spray of Canadian maple vert. The arms of the province of Ontario bear in chief arg,



FIG. 133.

the red cross of St. George of England, while the lower portion of the shield is green, and bears a spray of golden maple. The province of Nova Scotia, New Scotland, bears in its arms the thistles that are the badge of old Scotland.

The teasel, from its value in the manufacture of cloth, very legitimately figures in the arms of the Clothworkers' Company, and we occasionally find the columbine and some few other

flowers. The leaves of the elm, laurel, holly, mulberry,<sup>1</sup> trefoil, and other plants also occur from time to time; and some few fruits, the pear, fir-cone, pine-apple, and acorn for example.

The cinquefoil, the form represented in fig. 134, the arms of Leicester, is almost as conventional in character as the fleur-de-lys; but it is probably floral in its origin.



FIG. 134.

"The Cinquefoil," an old writer affirms, "is nothing else as I haue learned but a representation of any flower or herb having five leaues, of which sort of flowers or hearbes there is some of them flourishing throughout the whole year, euen in the extremity of winter season. So shall the vertuous be greene euen as the bay tree or laurell, maugre the spite and frowardnesse of fortune. The Cinquefoile borne in armes is of great antiquitie."

It is in all such doubtful cases an open question whether the form arose from a certain cause, such as resemblance to a flower, or whether, the thing having arisen one knows not how

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<sup>1</sup> "The mulberry tree is a Hieroglyphick of Wisdom, whose property is to speak and to do all things in opportune season; and it is represented (as I may say) the wisest of all Trees, in regard it never sprouteth nor buddeth until such time as all extremity of cold winter-season be clearly past and gone." Such a belief would naturally account for its use in blazonry.

in the first place, the accidental resemblance is considered the real reason for its use. It is ordinarily a case of misdirected zeal in assigning a meaning on very insufficient grounds.

Guillim asserts that as the number of the parts answer to the five senses in man, "he that can conquer his affections and master his senses may worthily and with honour bear the cinquefoil as the sign of his five-fold victory over a stronger enemy than that three-headed monster Cerberus"; but it is evident that such fancies might be multiplied indefinitely. They may be classed amongst the numerous so-called explanations that really explain nothing.

A little side light in favour of its suggested resemblance to a flower is found in the fact that what the English heralds term a cinquefoil is by Scotch heralds assigned as a charge in the shield to the family of Fraser, because *frasier* is, in French, the language of all early heraldry, the strawberry plant, and the form employed in blazonry strongly resembles the flower of that plant.

Passing, in conclusion, to forms without life, the celestial bodies claim our first attention.

The sun is always blazoned gold, and said in heraldic phraseology to be in his glory or in his splendour,<sup>1</sup> except in the very rare case of its being eclipsed, when it is blazoned sable. The central disk often has a human face upon it, and

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<sup>1</sup> "Le soleil est la symbole de la Diuinité, de la magnificence, et des autres qualitez diuines, comme la Lune est celuy d'une Puissance dependante et subalterne."—"Tresor Heraldique."

"Amongst the Planets or celestial bodies the Sunne is the most noble; with the Elements, fier; amongst Plants the Cedar; amongst flowres the Rose; of seedes Wheat; of Mettels Golde; of gemmes the Diamond; of fish the Dolphin; with byrdes the Eagle; amongst beastes the Lyon; and amongst men the King, excelling in all honor and noblenes."—FERNE.



surrounding this are numerous rays, alternately waved and straight.

The moon is tinctured argent. Like the sun the central disk has a face upon it ordinarily, but the rays that spring from the lunar disk are short and straight, being merely simple lines like needles, and very closely set together. This is termed a moon in her plenitude or her complement; but when the moon is eclipsed she is emblazoned sable, and said to be in her detriment. We also get the crescent moon very frequently as a charge.

Stars are often introduced; they are represented as having



FIG. 135.

six wavy points,<sup>1</sup> as we see in fig. 135, and are generally termed estoiles in any heraldic description.

The mullet (figs. 3, 4, 5, 9, 124) is a very star-like form, but it differs from it in that it has but five points and those straight. It is supposed to represent the rowel or wheel of a spur;<sup>2</sup> it is often found, as in fig. 41, pierced with a circular hole in the centre, a feature that seems to further identify

<sup>1</sup> "It is holden that the fixed Stars are discerned by their sparkling and twinkling, by reason that our Sight being bound, as it were, by the Forcefulness of their resplendent Rays our Eyes do become wavering and trembling in beholding them, and for this Cause ought all Stars to be made with their Rays or Points waved."—GUILLIM.

<sup>2</sup> The earlier spurs had but a single point, and were known as pryck-spurs. Richard I. appears to have been the first monarch who adopted the rowel. It is the form represented on his seal.

it as a spur-rowel. Thus the arms of Randal are gules, a cross argent, and thereon five mullets pierced sable. Nevertheless Leland, in his "Itinerary," referring to the mullet in the arms of Vere, states that during the course of an obstinately contested battle in the crusades, "the night cumming on and waxing dark, the Christianes being four miles from Antioche, God willing the saufté of the Christianes shewed a white star or molette of five points on the Christen hoste, which to euery man's sighte did lighte and arrest upon the Standard of Albrey de Vere, there shining excessively." This would seem to show that either the mullet or estoile form was used, as being practically the same thing, merely two different ways of expressing a star. The story is any way worth quotation, as it is a good example of the way that meanings of most fulsome type were read at a later date into the devices borne by old families. In old records it is called a mole or moule.<sup>1</sup> Some writers see in it a star-fish.

Any object whatsoever may be a common charge, though it is evident that it should be an object easily to be recognised and described. There would be no theoretical bar to introducing a type-writer, a conservatory, or a steam-plough; but there would be considerable practical difficulty in writing out such a description of them as would enable any one from that description to adequately and correctly represent them, hence the simpler forms of the earlier heraldry still remain most suitable.

We sometimes find a shield guttée,<sup>2</sup> strewn with drops, a

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<sup>1</sup> "Sire Gilberd de Knouville de argent a iij moules de goules."—"Roll of Arms," temp. Edward II. There are no less than sixty-two mullet-bearing nobles in this roll.

<sup>2</sup> Or gouttée, as it is often written, from the French goutte, a drop.

term derived from the Latin *gutta*, a drop. As these drops may be of various tinctures, they must be distinguished accordingly in blazonry. If sprinkled over with drops of gold, the shield is termed *guttée d'or*; if white, like drops of water, it is *guttée d'eau*; or if red, like drops of blood,<sup>1</sup> it is said to be *guttée de sang*; it is *guttée de larmes* when blue, and significant of tears; *guttée de vert* when supposed to resemble oil; and *guttée de poix* when black, like drops of liquid pitch.

The ancient heralds in their zeal for the honour of the heroes of old bestowed upon them, as we have seen, armorial bearings. Those of Gideon were sable, a fleece argent, a chief



FIG. 136.

azure *guttée d'eau*—an evident allusion to the miracle recorded in the book of Joshua in which this fleece figures.

Fig. 136, the arms of the See of Bangor, is an illustration

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<sup>1</sup> "If the blood of those who boast of their generous blood should once drop forth of their veins, no difference would appear betwixt it and the meanest man's blood; unless perhaps it be in this, that usually it is more vitiated, whereas in the poor it is more healthful and pure. Which should teach such great ones not to prize their blood at too high a rate, but rather to excel others in virtues, seeing they cannot surpass them in that humour which is alike in all. And if they look in the first originals of both sorts they shall find that Adam was the first Ancestor of the Poor as well as of the Mighty, and so the one of them as anciently descended as the other."

of the use of the *guttæ*. When placed upon a pale, they fall perpendicularly, but being upon a bend in the present illustration, they slope with it, as it is a law in heraldry that charges on a bend, a chevron, or saltire agree in direction with the forms containing them, all the laws of gravity notwithstanding.

Another early form that may be freely found is the annulet, a plain ring, as in figs. 153, 167.

When several charges of a like nature appear on a shield, it is necessary in describing the blazon to give the arrangement of them. When arranged in a line immediately one above the other we have seen that they are said to be in pale. This method of placing charges may be seen in the disposition of the three lions of England on the royal arms. When three things are introduced it is always understood that the arrangement is



FIG. 137.



FIG. 138.

two and one, as in fig. 137, unless direct mention is made to the contrary. The arms of Lowther are, or, six annulets, 3, 2, 1, sable; and in another example before us we find ten of these charges—gules, ten annulets, 4, 3, 2, 1.

The ship, as in fig. 138, the arms of Bristol, or the modifications of type known as the galley, or lymphad, are often found. The arms of Beaumaris, again, are a three-masted vessel. The galley or lymphad is a one-masted vessel of antique form. We

see it in the arms of the maritime province of New Brunswick, while in chief on a red field is the golden lion of England. The lymphad is especially common in Scottish heraldry; we see it, for example, in the arms of MacDougal, MacNiel, Gunn, MacDonald of Glencoe, MacIntire, MacPherson, MacDonald of the Isles, MacLean, Glengarry, MacLaurin, MacDonald of Keppach, MacAllister, and Campbell of Argyle. A lymphad is also borne by the Prince of Wales as "Lord of the Isles."

The beacon or cresset is sometimes introduced, and is ordinarily "fired," as it is termed heraldically. In other words, it is not a mere framework of iron, but is represented with flames freely issuing from it.

Instruments of warfare are naturally freely used as charges. The arms of the county of Middlesex are three swords in pale, and the sword in various combinations and arrangements is abundantly met with in blazonry. The spear also often occurs: the arms of Shakespeare, the golden shield crossed by the sable band bearing the golden spear with silver, are well-known, and supply us with a good example of its use. We also find the battering ram, arrows, battle-axes, caltraps<sup>1</sup> for laming horses and thus hindering the advance of cavalry, the portcullis and various other forms associated with things military.

Horse-shoes are a favourite and ancient charge. "The Horse Shou is a most worthie token in armes; so is the Bridle, Saddle, Scafferon, Cranet, Band, Stirrop, or anye other thing appertaining to the cooperizing or furnishing of a Horse of Warre; farre more noble than Furres, bee they neuer so riche or garishe of cullor, yea, though they were more sumptuous than King Priam's mantell."

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<sup>1</sup> "I think they have strewed the highways with caltrops. No horse dares pass them."—BEAUMONT AND FLETCHER, "Love's Pilgrimage."

The harp, as the arms of Ireland, is conspicuous on our coinage and on one of the quarterings in the royal banner. The harp first appears on the Irish money issued by Henry VIII. in 1530. On the groat of Elizabeth we see three harps; and in the Harleian MS., no. 304, it is stated that "the armes of Yrland is gules iij old harpes gold, stringed argent, deux and ung." The three golden harps on the scarlet field, ultimately became one harp on a shield of azure. In fig. 139, a coin of Cromwell, we see the arms of England and Ireland side by side. A commission appointed in the reign of Edward IV. to deter-



FIG. 139.

mine the arms of Ireland, asserted them to be three crowns in pale.

Other instruments, such as the trumpet and bugle, are to be found as charges.

Various kinds of knots of interlaced cords are introduced in arms. Those known as the Bouchier, Bowen, Harrington, Heneage, Dacre, Lacy, Stafford, and the Wake or Ormond, are most common. It will be gathered readily from the names given that they are charges found respectively in the arms of the families of those names.

In the beautiful monument of Archbishop Bouchier in



Canterbury cathedral the family knot is freely introduced; and we may see it again on the tomb of a kinsman in St. Edmund's Chapel, Westminster. The Dacre knot is always used to unite together the escallop and the rugged staff, two badges of the family. The Harrington family derive their name from the seaport of Herrington in Cumberland, and the fret form they bear is intended to represent the meshes of a herring net. The Stafford knot may be very well seen on the monument to the Earl of Stafford, in St. Edmund's Chapel at Westminster. It may also be seen in the arms of the town of Stafford, a golden shield bearing a red chevron with the golden knot upon it, and may be found on the collars of the policemen, the facings of the volunteers, the trucks and



FIG. 140.

carriages of the North Staffordshire Railway, and last, but not least, stamped on the paving tiles in the old castle of Stafford. See also fig. 194. Legend has it that the Staffordshire men in early days were such unmitigated scoundrels that it was necessary to invent a knot by which they could be hung in threes at a time; but this we may charitably hope was the base invention of some jealous churl who came into the world at some point outside the county boundary line.

The castle (figs. 138, 140) often figures as a charge. The arms of Castile are a castle, and we find it again on the

escutcheon of Portugal. Coming nearer home, we see it in the arms of Pembroke, Limerick, Rochester, Bristol, Newcastle, Carlisle, Swansea, and several other cities and towns.

Crowns are freely employed, and vary considerably in their nature. Besides the form typical of royal or imperial dignity, we get the celestial, mural, naval and other modifications. The ordinary form of the crown of earthly sovereignty we have already had examples of in figs. 54 and 75. The earlier crowns were of this form, the arches over the circlet not being found till the time of Henry V., and the fleurs-de-lys and crosses alternating with them not added till the reign of Henry VI. These latter features may be now seen on our half-crowns and other coins of the day, but the earlier and simpler form is the crown seen in blazonry.

Ferne, in his "*Blazon of Gentry*," published in the year 1586, gives an account of the jewelled enrichment of the crown of the queen. This we may quote at length, as it is an excellent illustration of the mystical and symbolic treatment that so many of these older writers delighted in, as a means of yet further enhancing the dignity of the subject to their readers.

"In this triumphante crowne of our Sovereigne Lady, there be placed (not only for the ornament of her regall diademe, but also to signifie the princely vertues of a King) twelue gemmes or stones of precious esteeme. The first is called a Sardique stone, and sheweth in cullor like vnto red claie. This stone must be placed in the soueraigne's diademe, for by the same, the bearer is admonished, that although, respecting the throne wherevpon he sitteth, he is aboue all men, yet yf he looke to hys terrestriall nature and creation, he shall perceyue he is but earth, and the sonne of Adam, which was red earth. The second stone is the Topazion, conteyning in

it (as dyuers do write) the cullors of all stones, whereby Kynges are warned, to exercise all vertues. The third stone is the Smaragd (commonly called the Emeraud) so precious and greene of hue, that it exceedeth the cullors of all herbs or verdoires, and sheweth the faces of the beholders to be greene; this representeth iustice in the King. The fourth stone is the Chrysolith; it shineth as gold, sending forth (as it were) burning flames or beames of light; this exhorteth Kings to shine in wisdom and prudence. A Calcedon is the fifth stone, being most strong and hard by nature, instructing the Soueraigne, that he exercise the cardinall vertue Fortitude, and courage of minde, in iustice, and in the whole regiment of hys people, so that he be not qualing in his mind, neither by aduerse fortune, nor elated with the prosperous. The sixt stone is the Hyacinth, and sheweth to the eye, as water with the Sunne beames shining upon it. The cullor of water teacheth him temperancie in all his actions, and sobrietie in his diet. By the cullor of the sunnes beames is intended, that he should shine in deuine and celestiall vertues. The seventh is the Iasper, showing like a darke, or grasse greene cullor; this admonisheth the King not to be carefull to the prouision of his own dyet, but rather to studie for the sustentation of his people, with foode and plentie arising from out the earth, yea, that he should so endeanour his government, that they may liue without famine, or complayning in hys streetes. The eight stone is the Crisopasse: of the cullor of gold, somewhat mixed with greene: the gold admonisheth wisdom, and the cullor of greene warneth, that he seeke to aspire to the euerlasting ioyes of heauen, by the profession of a good faith. The ninth we call the Beryll, greene, and pale cullored: this perswadeth to heauenly contemplacion, and

that through the care and labour of the minde. For the preservation of hys people, a King ought rather to be wanne and leane, then through epicurisme, and misdiet forefatted as a monster and more filthie than a beast. The tenth stone is the Saphyre, whose cullor is azure or light blew : thys, because it chastiseth the raynes of the person that weareth the same, should instruct a King to continencie, and cleanness of his body. The eleventh is the Ametist, decked with the cullors of purple and violet, and also of a rose. The purple biddeth the King to discharge his duty and regall function, sith that he challengeth the wearing of purple robes. The violet cullor teacheth, that as that hearbe, although it grow very lowe, yet it sendeth forth most sweete and fragrant smels to those that passe by it : then, how much more ought the king placed above all the rest of his people, to yeeld the sweete odours of many vertues, and of a commendable life. By the red cullor of the rose, is noted the great and ardent love that he must beare towards his people, in whose defence, he is readie to spend his blood. The last, is the Sardonix, consisting



FIG. 141.

as it were of two rich gemmes, the Sardix, and the Onix : it is blacke in the bottome, red in the midst, and white above : heereby the king is instructed to humblenesse, charitie, and sinceritie."

The celestial crown may be very well seen in fig. 141, the arms of the See of St. Albans; the sword being the instrument of martyrdom of the saint, and the crown the heavenly reward. Each ray of the crown always bears at its point a small star.

The mural crown, as we see in fig. 140, is represented as if of masonry, and having its top edge embattled. It was bestowed by the Romans on the soldier who first scaled the walls of the enemy's city, and has since been appropriately conferred in blazonry on those who have successfully conducted sieges.

The naval crown bears the sterns of vessels alternating with masts and sails, and may equally appropriately be conferred on those who have been victorious in encounters at sea.

Like the last two, the civic crown dates from Roman times, and has been adopted by the heralds. It is referred to by Virgil,<sup>1</sup> and was composed of oak leaves and acorns. Amongst others thus honoured was Cicero, for having detected the conspiracy of Catiline; and in later times it may justly be accepted as the symbol of those who by civic virtues have benefited the country; not necessarily the men who have freely fed their brother citizens with turtle soup, or who have chanced to be in office on the occasion of some royal visit, but those, rather, who have presented public parks, endowed public institutes, or in other ways been public benefactors.

Such emblems as the mitre, pastoral crook, key, and the book, typical of learning, naturally occur in the arms of ecclesiastical bodies or the seats of scholarship. Fig. 142, the arms of Glastonbury Abbey, and fig. 143, those of the See of Norwich, are very good illustrations of this heraldic use of the mitre.

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<sup>1</sup> "At qui umbrata gerunt civili tempora quercu."—Æneid. lib. vi. 772.

On the seals of the Bishop of Durham the mitre is sometimes coronetted; not that they were actually so worn, but as symbols of the early palatinate jurisdiction.



FIG. 142.

The keys, the symbol of St. Peter, as the sword is of St. Paul, are often found in ecclesiastical heraldry. The arms of the See of Winchester, and fig. 145, those of Exeter, are characteristic examples of their use.

The book, the symbol of learning, appears in the well-known



FIG. 143.



FIG. 144.



FIG. 145.

arms of the University of Oxford. We may see it again in the arms of Marlborough College (fig. 144), and elsewhere. The spiked wheel, commonly called the Katherine wheel, as being the instrument of martyrdom of that saint, appears on the arms of Rudhall; or, on a bend azure, three Katherine wheels argent, and in some few other instances.



The wheatsheaf, heraldically called a garb, is often found in arms, and with this we may naturally associate the millstone. "Of all the rare stones before mentioned," concludes Guillim, after naming the diamond, ruby, and topaz, "in my judgment, men may have cause to esteem the millstone (though here we have placed it amongst baser stones) the most precious stone of all others, yet I would be loath to wish my Lady to wear it in her ear."

Many other forms are borne as common charges, such as bells, anchors, cups, chess-rooks, buckles, and sickles, but it is both needless and hopeless to endeavour to enumerate them.

Letters of the alphabet as bearings are not found in English heraldry, though not unfrequently seen in foreign arms. Thus the German family of Althau bear, gules, on fesse arg an A sable; and the Venetian Belloni family, azure, a B or. Such bearings strike one as being no more truly heraldic than the initials of the farmer daubed on a sheep's back. The device of the Mendozas, a Spanish family, is somewhat more reasonable. Their shield is divided per saltire or and vert, and on the two side portions are the angelic salutations to the Virgin Mary—"Ave, Maria," on the dexter, and "Gratia plena" on the sinister. The original bearer had these arms bestowed upon him for his valour, in being the first to plant the banner of the Christians on the walls of Granada when that city was captured from the Moors. The words on the shield are the inscription that was embroidered upon this banner, and they thus serve to commemorate, not inappropriately, a gallant feat of arms.

## CHAPTER VI.

Allusive or Canting Heraldry—Arms descriptive of occupation—Arms of the City Companies—Historical Allusions—Arms based on old beliefs—Plays on Words—The Rebus—Provincialisms in Heraldry—Arms based on Names of Bearers—Cadency—Temporary differences—Modern Symbols of Cadency—The Label—Its Modification in the Royal Arms—Great Variation of Procedure—The Bordure as a Cadency Mark—The Canton and Bendlet as Cadency Signs—Changing Tincture—Altering Position of Charges—Altering their Number—Adding new Charges—Varying Partition Lines—The Unlawful Assumption of Arms—Differencing—Marshalling of Arms—Dimidiation—Impalement—Quartering—A Shield of three hundred and thirty-four Quarters—Agroupment—Marks of Augmentation—The Nine Vices of the False Knight—The Hatchment.

WE have seen already in several examples that the charges were made allusive to the name or occupation of the wearer; and as this feature is a very common one, it cannot be passed over without due comment. Such arms are by English heralds termed canting heraldry, or by the French, *armes parlantes*, arms that speak, that tell their own story at once to the beholder if he understands the allusion involved in their use in any given case.

A great number of the earlier devices were deliberately chosen on account of their allusive associations, and such a choice was in full accordance with the aims of heraldry, as devices of this kind spoke in plain and expressive language.

They formed a kind of sympathetic shorthand that could be at once readily understood and easily recognised. The far-fetched and extravagant conceits that in the fifteenth and sixteenth centuries were indulged in,<sup>1</sup> were characteristic of the times, and calculated to bring the whole thing into contempt; so that some writers, in scoffing at the fantastic and laboured allusions of these later days, have regarded the whole matter as a debased type of arms.

No doubt, numerous as are the examples from which one can gather illustrations, they must at one time have been still more general, since many of the original allusions are now lost that influenced the choice, or are hidden through changes in the French or English languages. It is easy to see how much that was once obvious enough must have outgrown its original motive, or been buried through terms becoming obsolete, or by being unconsciously perverted in translating from one language to another, a somewhat similar sound being taken as an equivalent without the slightest reference to original significance. Thus, to give a modern instance of this, the street hawker attaches no meaning to the word asparagus; he therefore substitutes for it sparrow-grass, as being so much more intelligible.

These allusive arms evidently divide themselves into two

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<sup>1</sup> This play upon words may be very well seen, too, in the epitaphs of this period. Thus, to give but one illustration, on the brass of Thomas Greenhill, A.D. 1634, in Bedding Church, Surrey, we read:

“Hee once a Hill was freshe and Greene,  
Now wither'd is not to bee seene,  
Earth in Earth shoveled up is shut,  
A Hill into a Hole is put.”

For feebleness of idea and of expression this inscription may claim a place in the front rank, though even there it would find itself in a goodly company of like calibre.

distinct classes—those that refer to the character, or office, or history of the original bearer; and secondly, those which are a play of words upon his name.

Thus the family of Dymock, the hereditary champions of England, bear in their arms a sword; Butler bears cups; Forester, bugles. These were clearly arms of office, and their import obvious. In the same way in Christian art, St. Peter, as the doorkeeper of heaven, bears the keys.

In like manner the character and nature of the great City Companies is conveyed to us by their arms; the compasses of the Carpenters, the barrels of the Vintners, the wheatsheaves of the Bakers, the fans of the Fan-makers, the two reels of wire on the shield of the Gold and Silver Wire drawers, are distinctively and honourably allusive, and much more reasonable bearings for them than lions rampant, eagles displayed, peacocks in their pride, or green dragons.

Allusions to history are naturally less recognisable. The heart in the Douglas arms that we have already referred to, is a good example; but in most cases the deed of heroism, or other incident that led to the bestowal of the device, though well-known at the time, has not been recorded by the chronicler. Even the shattered and shot-riddled ship in the arms of Nelson, the Union Jack in the arms of the Duke of Wellington, are modern examples that necessitate some knowledge of history before we can comprehend their meaning, but which, the records being preserved, are intelligible enough. The arms of the Fruiterers' Company make this appeal to history. Instead of being three pine-apples, or cocoanuts, or oranges, we see a central tree, a serpent entwined round it, and on the one side the figure of a man, on the other that of a woman; and we realize, having the necessary knowledge to fall back on, that the allu-

sion is to the fruit of Eden, Adam and Eve being the first fruit-eaters.

The Cranstouns bear as crest<sup>1</sup> a crane holding a stone in his foot.<sup>2</sup> The allusion here is possibly historical, but if so, the clue is lost; the practical significance is watchful vigilance as it was an old belief that cranes maintain a set watch all the night long, and have their sentinels. "These stand upon one foot, and hold a stone within the other, which by falling from it if they should chance to sleepe, might awaken them, and reprove them for their negligence. Whiles they watch all the rest sleepe, couching their heads under their wings; and onewhile they rest upon the one foot, and otherwhiles they shift to the other." "Thus saith Pliny" in his tenth book, and whatever Pliny said had in the Middle Ages almost the value of inspiration, and was as little questioned as *Holÿ Writ*.

Among these "quaint devices, deftly blazoned,"<sup>3</sup> some few are not so immediately obvious in significance, since they are based on Latin or French. Thus Vere, Earl of Oxford, bears a boar, that animal in Latin being called *verres*; and the family of *Lupus* a wolf, *lupus* being the Latin again for the wolf.

The Montagues bear in their arms three fusils in fesse, the sharply serrated points of which suggest mountain peaks—the original name of the family being *Montacute*. The French word for hedgehog is *herisson*, therefore the hedgehog is the charge of the family of *Harrison*; the swallow is in French the *hirondelle*, therefore the swallow is placed in the arms of

<sup>1</sup> "He marked the crane on the baron's crest."

—"Lay of the Last Minstrel."

<sup>2</sup> Crane-stone = *cranstoun*.

<sup>3</sup> *Kingsley*.

the Arundels.<sup>1</sup> From the French corbeau,<sup>2</sup> the Corbets derive their raven.

“A raven sat on Corbet's armed head.”

—DRAYTON, “The Baron's War,” book i.

Queen's College was founded by Eglefeld, the chaplain of Philippa, queen of Edward III. On the field of the shield are three eagles. Each new year's day the bursar has to provide himself with cases of needles threaded with scarlet, blue, or black silk, and from these packets he is required, in accordance with the injunctions of the founder, to draw forth a threaded needle and present to each person in Hall, with the instruction, “Take this, and be thrifty.” The threaded needle, the *aiguille filée*, is a play upon Eglefeld. The family of Malherbe bear nettle leaves, the stinging properties of that “herbe” being sufficiently “mal” to justify its use. Sometimes the allusion is so very recondite or so feeble that an interpreter becomes a necessity, in which case the device is a bad one, no matter how ingenious it may appear on explanation. As an example we may refer to an illustration given in an old book, where, on a golden shield we have a black bend bearing three white butterflies. “Sometime there was an ancient Gentleman in the Countie of Derby, cleped Somershall, and his Armes were somewhat agreeing to that name; for he tooke a Sommers birde (as you see), hys coat being or, on a bend sable three butterflies argent.” Surely a sufficiently strained allusion! Whether to be classed as recondite or feeble we leave an open question, but with a bias in our own mind towards the latter.

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<sup>1</sup> “More swift than bird hight Arundelle,  
That gives him name, and in his shield of arms emblazoned well,  
He rides amid the armed troop.”—WILLIAM DE BRITO, A.D. 1170.

<sup>2</sup> “Sire Peres Corbeht, de or, a ij Corbils de sable.”—“Roll of Arms,” temp. Edward III.



On old brasses and other monuments, on stained glass, and elsewhere, we often find the rebus, as it is termed, of the person commemorated, though in the majority of cases these persons were fully entitled to bear arms. They were especially adopted by ecclesiastics. On the portions of Norwich Cathedral built by Bishop Lyhart we find represented a hart lying down, and Abbot Compton expressed his name by a comb placed above a tun. Other examples are a capital A on a bell on the monument of Abell; a cock perched on an awl, for Alcock; a partridge with a large ear of wheat in its mouth, for Goodyere; a sheep standing in a stream, for Sheepwash.

These plays upon words are very ancient, and not a few of them may be found in the Bible.<sup>1</sup> When Cæsar was one of the masters of the Roman mint, he placed the figure of an elephant on the reverse of the public money, the word Cæsar signifying an elephant in the Punic language; thus bringing his name before the citizens of Rome, while steering clear of the law that forbade any personal device on the money of the commonwealth.

Some allusive arms, though based on English words, do not at once carry their meaning on their faces, either because the key-word is a provincialism, or has become obsolete. Thus in Scotland sprats are called garvies. If we know this we understand why az, three sprats naiant in pale argent,

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<sup>1</sup> As notably in the charge to Peter: "I say unto thee, that thou art Peter (Petros), and on this rock (petra) I will build My Church." If the words spoken, as was probably the case, were not in the Greek language, but the Aramaic, it would but substitute, "Thou art Kephaz, and on this Kephaz I will build My Church." "Similar plays on words," remarks Dr. Farrar, "founded on deep principles, are common to any deep thinkers in all tongues." Our readers will recall as another example the "non angli sed angeli forent, si essent Christiani" of Gregory the Great, uttered, as we may judge by the sequel, with deep feeling in the slave-market of Rome.

should be the bearings of the Scottish family Garvine. In the same way the grayling used to be called the umber-fish, hence graylings naturally figure in the arms of Umbrell. The pike is in North Britain called a ged, whence the Scottish family of Ged bear azure, three geds hauriant argent.<sup>1</sup> It is also borne by Gedney: az, two geds in saltier argent.

Gules, two bars wavy or, are the arms of De La River; argent, a fesse wavy gules, the bearing of Waterford; Brooksby bears barry wavy argent and sable; Brooksbank, azure two bars wavy argent within a border or; and Brookbank, argent a fesse wavy azure, within a border sable. In all these cases, the waved line suggests the idea of water, as does the use of argent and azure, while in the two last examples the "bank"



FIG. 146.

is either gold, suggestive of yellow gravel, or black, for alluvia, earth, or, in plainer English, mud.<sup>2</sup> The arms of the city of

<sup>1</sup> "The heralds, who make graven images of fish, fowl, and beasts, assigned the ged for their device and escutcheons, and placed above their tombs the fish called a jack, pike, or luce, and in our tongue a ged."—SIR WALTER SCOTT. "Redgauntlet."

<sup>2</sup> The arms of Lucerne, Zurich, and of Zug, are respectively, party per bend, argent and azure; party per pale, argent and azure; and argent a fesse azure. These are the only three cantons that have these tinctures in their arms. "La situation de trois villes de Lucerne, de Zurich, et de Zug au bord de leurs lacs, ayant comme leurs écussons une grande analogie, ne peut-on pas chercher dans cette situation la signification de leurs armes? De cette façon, et comme il y en a de fréquents exemples de bleu représentant l'eau, et le blanc la terre."

Oxford, the ox crossing the ford, fig. 146, are a good example and Bath, so famous for its hot springs, shows in its city arms a like suggestion.

Horsley, Cavalier, Colt, and Trotter, bear horses; Paulett three swords, the sword being the emblem of St. Paul; while the family of Wylie has that wily beast, the fox, as its cognizance. Squirrels appear in the arms of Wood, Warren, and Holt, all words expressive of the woodland home of the animal. Peryton bears a pear tree, from the fruits of which perry is made; Sevenoke bears a shield azure seven acorns or.

“Of the like coates there be as many in this lande of notable antiquitie and great honour as there be dayes in a yeare or howres in a moneth. How can a soueraign give more honour to a gentleman than by the spreading out and publique declaration of his name and family? And that can be done by no apter meanes then to command his officer-at-armes to deuise to the same gentleman signes in his armes to expresse his name. For thereby his fame shall be extended and made further knowe. And it is to be desired that all gentle men would wish and also deserue to haue the glorie of their name made known to all men. And to the setting forth thereof nothing is so much available as the aforesaid maner of bearing of armes, which he may aduance in all publique assemblies, as triumphes, musters, feeldes, in campaigns, batailles, etc.”

Many of the references in these allusive arms are so obvious as to need but naming; as, for instance, the Elmes' blazon of elm leaves, the three bats' wings in the coat of Batson, the spades of Gardener, the coots in the bearing of Coote, and the swans in the shield of Swanne. When we remember that beck is but another name for brook we see the appropriateness of the trout in the arms of Troutbeck. The wolf naturally

figures in the blazon of Wolff and Wolfden; the ram in Ramsey, Rammes, and Ramstone, and the lamb in the shield of Lambert and of Lambton. Roke, Rooke, and Rookeby all bear rooks,<sup>1</sup> while we naturally expect to find the pike in the arms of Pyke, Picke, Piketon, Pikeworth; and it is not difficult to guess the bearings of Cockburn, Cockayne, Spurcock, or Cockerell, or of the families of Mackarell, Hake, Saumon, De Roche,<sup>2</sup> De Soles, Turbott, and Spratt. To these varied examples of canting heraldry many other examples, on very slight research, could very readily be added.

We proceed now to consider the varied modifications that armorial bearings undergo, as, for instance, when it is necessary to indicate on the family arms what member of the family is employing them. This is termed cadency. It may be necessary again to group certain arms together into one shield, and it is therefore needful to see what arrangements have been made for this. Again, a shield already honourable may be modified by the addition of what are termed augmentations of honour. Such and such-like variants from the original arms must now engage our attention.

As all the sons of a family are entitled to bear the paternal arms it is necessary while practically preserving these to make some slight addition to express the relationship.<sup>3</sup> This slight

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<sup>1</sup> "Diuers taking their names from birdes or fowles of the ayre do beare coates semblant thereto, and yet are they very auntient and full of worship, as Rookeby, a name in the north prouince of England of great worship and plentifull of Gentlemen of auntient continuance, and he beareth arg, a Cheuron betweene three Rookes sable."—FERNE.

<sup>2</sup> Juliana Berners, in mentioning the coat of Peter de Roches, Bishop of Winchester, states that he "bear iij rochys after his awne naam."

<sup>3</sup> "It is not lawfull for several persons to bear one and the same Arms without a Difference, not even to those of the same Family, though they be Brothers thereof."—SPELMAN.

difference must nevertheless be something quite clear and significant, while it is a strictly secondary feature, modifying the effect and appearance of the original arms as little as may be. These modifications naturally fall into two clear and distinct groups, those that are temporary and those that are permanent. The eldest son of the family, for instance, bears the paternal arms with a special symbol indicating his relationship to the head of the family; but when that head is removed by death, he steps into the vacant position and removes from his shield the mark of cadency, his eldest son in turn adopting it, being now but one remove from the head of the family. The arrangement therefore is a temporary one.

Other modifications of the original arms may be permanent. They are the changes made in the composition of the charges to distinguish any particular branch of a family from any other branch of that same family, and while often in general arrangements or colour very similar, are specifically different, and are in turn transmitted from generation to generation. Figs. 147, 148 are good illustrations of this differencing.



FIG. 147.



FIG. 148.

The modern symbols of cadency serving to distinguish the sons of one family, and to denote also the subordinate degrees in each house, are nine in number. The first son bears the label (fig. 149), the second the crescent (fig. 150), the third the mullet (fig. 151), the fourth the martlet (fig. 152), the fifth the annulet (fig. 153), the sixth the fleur-de-lys (fig. 154), the

seventh the rose, the eighth the cross-moline, and the ninth the octofoil.<sup>1</sup>

Any charge may itself be charged, so that the offspring of any of these brothers may in like manner be distinguished. Thus, for instance, we have seen that the second son differences



FIG. 149.



FIG. 150.



FIG. 151.



FIG. 152.



FIG. 153.



FIG. 154.



FIG. 155.



FIG. 156.



FIG. 157.



FIG. 158.



FIG. 159.



FIG. 160.

the paternal arms by the addition of a crescent; all his children therefore will bear crescents, while his eldest son will charge his crescent with a label (fig. 155), the second with a crescent (fig. 156), the third with a mullet (fig. 157), the fourth with a martlet (fig. 158), and so forth. The fifth child of the sixth son will bear a fleur-de-lys with a martlet charged on it: the third child of the second son his father's crescent with a mullet

<sup>1</sup> In a stained glass window in St. Mary's, Warwick, dating 1361, the arms of the six sons of the then Earl of Warwick are differenced in this way, but the system took no firm hold and was often superseded by other methods until comparatively recent times.



supercharged. There is no fixed point on the escutcheon for the placing of these marks of cadency.

The label, Figs. 149, 167, 168, appears as a mark of cadency from the earliest days of heraldry. It has ordinarily three points, but occasionally five,<sup>1</sup> one or other being employed as best fits the composition of the shield and least obliterates the charges thereon. All these marks of cadency may be of any tincture that readily distinguishes them from the rest of the shield. In early days the label was often charged with devices other than marks of cadency, recording in heraldic shorthand matrimonial or other alliance or feudal lordship or dependency.

The various members of the Royal Family, instead of differencing by means of annulet, martlet, and so forth, form an exception to the rule, and all alike bear the label, in each case charged with some distinguishing devices that are specially assigned to them by the sovereign. In each case the label is white. In the arms of the Prince of Wales it is quite plain, while the Duke of Edinburgh, for instance, bears on the central point the red cross of St. George, and on each point an anchor azure, while the Duke of Connaught has the St. George's cross between two fleur-de-lys. The Duke of Albany's arms had on the label the St. George's cross in the centre, and a heart gules on each of the side points. The label of the Duke of Cambridge is the same as this latter, except that there are two hearts on each instead of one. The label of the Duke of Cumberland has at centre a fleur-de-lys azure, and on either side point the St. George's Cross.

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<sup>1</sup> In modern heraldry always three. One of two points was borne by Howell de Monnemoth, one of four by the first Earl of Lancaster, son of Henry III., while the tomb of the Black Prince in Canterbury Cathedral gives us a good illustration of a five-point label.

This exceptional practice is as ancient as the reign of Richard II. We find for instance the Duke of Clarence, second son of Henry IV., bearing his father's arms, England and France quartered, and on a label of three points ermine, three crosses of St. George.

Dame Juliana Berners in her "right noble treatise of Cotarmours," as she herself terms it, thus discourses "of labellys borne in armys." She invites us to "fyrste note well the armes of the father and thenne the dyfferences. For certain there be dyvers noble men whiche bear labellys in theyr armys, for whiche it is to be knowe that such labellis are not properly called signes in armes but differences of signes: that when it is so that any noble man hath many lawful gotyn sones, then the fyrste sone whyche is his father's heyre shall have the hole armys of his father wyth some lytyl dyfference to whom specyally is given a mone encreasyng. For ye fyrste son. is in hope of augmentacion and encreasyng of his patrymony. And this dyfference maye be some lytyll molet or a crosse croslet or such a lyke dyfference. The second brod shall have the whole armes of his father wyth iij labellis to the dyfference and in synge that he is the thyrde that bereth those armis. Also the thirde brod, yf there be any, shall bere iiij labellys in token he be the fourth that bereth those armis of whom the father is the firste, the heyre is the seconde and the seconde brod is the thyrde that berith those armes. And so forth yf there ben mo brederen ye shall encrease your labellys after the fourme afore reheryd."

It will be seen from the foregoing description of procedure that it varies considerably from later practice. The crescent or "mone encreasyng" is given to the eldest son, unless he likes to take something else, while the label goes definitely to the

second brother. The description of the authoress seems to read as though three labels should be given, but the accompanying illustration in her treatise shows that she really means a label with three points. The addition of a point for each brother in succession is ingenious, and would probably have worked out fairly well in practice; but there is no proof from monuments, seals, or any other remains, that any of the statements made by the authoress had any foundation in actual procedure, and elsewhere in her book we find her suggesting an entirely different method of marking cadency.

In the Roll of Karlaverok, dating, as we have seen, from A.D. 1300, we find the same want of definite method, one of the knights therein mentioned bearing a shield ermine with three golden mullets on a red chief, while his brother bore the same, except that he substituted shells, "cockilles," for the mullets. Another knight bears certain arms, and upon them "*un label de asur*," for the express reason, we are told, that his father was yet living. Other interesting examples in the same roll of this early differencing may be seen amongst the following members of one family. Alan le Zouche has a red shield covered with bezants, and five others bear the same arms, but difference them as follows: William le Zouche adds a quarter, ermine; Sir William Zouchey adds a label azure; Sir Oliver Zouche places on the shield a chevron ermine; Sir Armory Zouch differences with a bend argent across his shield; while Sir Thomas Zouch adds to the original shield a quarter argent bearing a mullet sable. Dugdale objects to the use of such small objects as differences, and dwells appreciatively on the bolder changes made in earlier days;<sup>1</sup> but it will, we think, be

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<sup>1</sup> "Thus having then shown by example the harm and inconvenience that

seen on consideration that each was good in its way and for its time, and that neither could well be substituted for the other. When the bearings of the noble had to be distinctly visible in the thick of the strife, and the recognition of the individuality of each warrior was essential, a small mark of cadency somewhere on the shield amidst other changes would be invisible, or if seen would be but a source of confusion. On the other hand, the substitution of red for blue, or of mullets for shells, practically makes an entirely new shield; and if every brother in every family could thus modify the original arms, the chances of two strangers fixing on the same arms would be greatly increased, and all historic continuity in the blazon of the family would be at once lost.

The bordure is often found in early heraldry as a means of marking cadency; thus we find the youngest son of Edward I. bearing the royal arms within a silver bordure. The bordure may be itself charged; thus the second son of King John has a black bordure bearing bezants. Still, though an ancient authority states roundly that "Bordures were devised for ye distinguishing of coat armour of particular persons of one and

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cannot but many times happen through the littleness and niceness of such differences, I have thought it not amiss to lay before you the differings that antiquity used, that by comparing them together you may discern the great wisdom of our Ancestors, and our own imperfections on this point, for want of due consideration. Which was done at the first by changing of the device borne into other colours only, but when that would not suffice for the number of leaders (many times all of one house), then were they forced to vary their marks by adding of either Bars, Bends, Chevrons, Quarters, Borders, or such like: and very seldome should you see in those times cressant, mollett, or such like little thing borne for a difference; and if any did, yet was the same so large and fair that it might be seen as well as any other device which should be in the shield." And therefore would be mistaken for an ordinary charge and not understood as a mark of cadency at all.

ye same family, each from other amongst themselves," as a matter of fact their use was not reduced to any definite system.

Amongst other attempts to solve the difficulty we find a bendlet thrown across the paternal arms, or a canton, either plain or charged, added. We find, for example, various members of the Basset family bearing the following arms: (a) or, three piles gules, a bend azure; (b) or, three piles gules with a bordure azure; (c) or, three piles gules, a canton ermine; (d) or, three piles sable, a canton ermine; (e) argent, three piles azure, a canton vair; (f) or, three piles gules, a canton argent with cross fleurie sable.

These necessary changes may be effected in many other ways—as by changing the tincture of the field;<sup>1</sup> or, while retaining this, changing the tincture of the charges;<sup>2</sup> by altering the position of the charges,<sup>3</sup> by either increasing or diminishing their number;<sup>4</sup> by adding others to the principal devices,<sup>5</sup> by varying the partition lines,<sup>6</sup> and so forth.

A very good ancient example of this varying of the arms is seen in the bearings of the various branches of Beauchamp of Elmley. The paternal shield was a very simple and beautiful

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<sup>1</sup> Thus the Loudon changed the shield gyronny or and sable of Macallum More into gyronny ermine and gules.

<sup>2</sup> Thus one branch of the Bardolfs bore azure, three cinquefoils, or; another azure, three cinquefoils argent.

<sup>3</sup> Thus Pringle of Stichel bore three escallops, two and one, on a shield; another branch has the three on a bend; a third has them on a chevron.

<sup>4</sup> Thus the house of Turnbull bore a single bull's head, while the younger house bore three. The parent house of Clermont Tallant bore two silver keys on a red field, the junior house but one key.

<sup>5</sup> Thus the paternal house of Forbes bears three boars' heads, while Forbes of Craigevan adds to them, placing it between them, a cross patée.

<sup>6</sup> Thus Graham carries the paternal arms of Montrose, three escallops in chief, but, instead of having the bounding line of the chief straight, has it embattled.

one, a fesse of gold crossing the scarlet field of the escutcheon, and this feature was scrupulously preserved by all, the Beauchamps of Abergavenny placing on the field, three above and three below the fesse, six golden cross-crosslets; the Beauchamps of Holt adding in the same way six golden billets; the Beauchamps of Bletshoe six golden martlets; others trefoils, mullets, pears, etc., some eighteen coats altogether, each clearly differing, and yet all preserving a beautiful unity, being produced by these changes.

The head of the house of Lindsay again carried on a red shield a fesse chequered in squares of alternate silver and blue, a bold and striking bearing. The branches that sprang from this ancient house carefully preserved the red shield and its broad central stripe of varied tincture, but one (*a*) added to it in chief three silver stars; another (*b*) placed two of the stars in chief and one in base; another (*c*) placed a silver fleur-de-lys in chief; another (*d*) three stars in chief and a mascle in base; (*e*) another, two stars in chief and bugle in base; (*f*) another, three stars in chief and a heart in base. All these are clearly distinct coats, yet by variation of subordinate features alone, while the preservation of the principal charge and original tinctures shows the family connexion running through all.

Another way of distinguishing the relationship is by placing the original arms on an inescutcheon in the centre of the shield. Thus Tweeddale bears a quartered shield, the first and fourth quarters az, three cinquefoils arg, second and third quarters barry of six ermine and gules, and over all, surtout, as it is termed heraldically, the arms of Hay, arg, three inescutcheons gules, the bearing of the head of the family. This method is the one more especially favoured by German heralds.

When one of the honourable or sub-ordinaries was carried



by the principal family the younger branches not unfrequently charged it with stars, hearts, leaves, or other distinguishing figures. Thus a plain silver saltire in the original arms may have in the arms based on it a crescent azure at the junction of the limbs of the saltire in one case, in another a rose gules, or a fleur-de-lys vert, or a mullet sable. Figs. 162, 163, 164 are other illustrations of this modification, fig. 162 being the original bearing, and figs. 163, 164 derivatives.

While we admire the ingenuity shown in these various attempts to meet the requirements of the case, one cannot but feel how valuable it would have proved to the pursuits of the



FIG. 161.

genealogist and historian had some decided and recognised system been followed during the development of blazonry. The point is one on which, as we have plainly seen, much difference of opinion and practice was manifested, and the result has been to very needlessly add to the difficulty of tracing any pedigree.<sup>1</sup>

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<sup>1</sup> Another great difficulty, that could not have arisen in ancient times, has been in later days the cool assumption of arms by those not entitled to them. Even so long ago as the year 1682, Dugdale made bitter complaint of this: "Such have been the extravagant Actings of Paynters, and the Mechanics in this licentious Age that to satisfie those who are open-handed with them they have not stuck to depict Arms only for divers younger branches of Families with undue distinctions, if any at all, but to allow

Our readers will perhaps remember the story of Mr. Crampton, our ambassador to the United States, sending his carriage to a Washington carriage builder to be repaired. On calling in one day to see how things were going on, he noticed several other vehicles of all sorts with his armorial bearings upon them, whereupon the man explained, "When your carriage was here, some of our citizens saw it and liked the pattern on it, and reckoned that they would have it painted on theirs as well"!



FIG. 162.



FIG. 163.



FIG. 164.

The words put by Shakespeare into the mouth of Ophelia, as to wearing the rue with a difference, are heraldic in significance, as our readers will readily perceive if they turn to the passage.

As a good modern example we find the scarlet flag of Turkey bears in its centre in white a crescent moon and a star, while Egypt, a subordinate state, bears the same flag, but in place of the one star has a cluster of three.

Cadency is based upon blood relationship; differencing is a very similar feature, but it did not spring from the necessity of distinguishing between various members of a family, but from

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them to such as do bear the same appellation, though of no alliance to that stock. The permission whereof hath given such encouragement to those who are guilty of this boldness that there are not a few who do already begin to prescribe as of right thereto. So that these Marks of Honour called Arms are now by most people grown of little esteem."

the need of making a difference in feudal times between the arms of the over-lord and of allies and dependants anxious to show their connexion with one of such potent influence and authority. Thus the neighbours of a powerful and distinguished family either adopted its shield, differencing it by change of tincture, or embodied in their own arms some leading feature in it, simply differenced from the original arms by being associated in the new position with other charges, those of the borrower.



FIG. 165.

Marshalling of arms deals with the disposition of two or more coats of arms in one shield, or with the agroupment of two or more shields into one composition; the latter being the simpler, but often the less convenient.

Where two armorial bearings have to be united into one the method known as dimidiation was practised in early blazonry. In theory it is chopping each shield down the centre, and placing the dexter half of one to the sinister half of the other, but in practice this was soon found to mutilate the charges

so grievously that somewhat more than the bare half of each of them was often shown. Dimidiation often produces a very singular and unsatisfactory effect, as for instance in the arms of Yarmouth, where the running together of half a lion and half a herring produces a most undesirable compound form. The arms of Chester (fig. 161) are scarcely more satisfactory. As half a wheat sheaf gives any one a very good notion of what the other half must be like, the central garb is divided down the middle, but the lions show more than their halves, as they are less able to bear this mutilation.

Where the original arms consist of two similar, or dissimilar, charges in opposite halves of the shield, one of them is entirely lost by dimidiating the escutcheon. We see this very well in fig. 165, the arms of the city of Geneva. A shield bearing an eagle is dimidiated with another bearing two keys, the result of the halving being that we only get half the eagle, and that one of the keys is entirely missing.

One of the earliest examples of dimidiation is seen on the seal of Margaret, wife of Edward I. of England and daughter of Philip III. of France. The dexter half of her shield gives the dimidiated lions of England, her husband's arms, the sinister half being covered with fleurs-de-lys, her father's arms, the lilies of France.

As this form of marshalling had manifestly grave disadvantages, it was during the reign of Richard II. superseded by impalement. To effect this the new shield is divided longitudinally down the centre as before, but on each half the complete arms of the original shields to be combined are given, and though this naturally attenuates them and draws them out in a somewhat disproportionate way, it is a great improvement on the earlier method.

Occasionally the shield was divided horizontally instead of vertically, but as this gives in a very marked way a position of inferiority to the arms in the lower portion, it was not received with favour. In an alliance by marriage, for instance, while the wife might in theory be deemed subordinate to her husband, the members of the noble house from whence she came would not willingly in practice see their arms placed below those of another.

Though in matrimonial alliances the rule was to give the dexter half of the impalement to the arms of the husband, some few cases have been noted in mediæval practice where the arms of the wife were placed on the dexter or more honourable side, when she was of higher rank.

A custom was formerly in vogue in Spain of marriageable maidens bearing a shield divided in half by a vertical line, placing in the sinister half their paternal arms, while the dexter half was left plain until such time as a husband should appear and fill the blank in heart and shield. These were termed heraldically "arms of expectation."

The arms of bishops, heads of colleges, mayors, and some few other dignitaries, are always impaled, the dexter half bearing the insignia of the see or other official arms, while the sinister half bears the personal arms of the holder of the office. Hence in looking through the arms of successive holders of these positions, the dexter half of all the shields would be identical, and the sinister always different.

In the palmy days of heraldry ladies, if unmarried, wore the paternal arms embroidered on their robes, or if married, the paternal arms and those of their husband, one on either half of their dress, so that in old brasses, stained glass, etc., we may see the whole of the dexter half of the figure covered with

certain devices, while the sinister half has entirely different forms and tinctures.

Though Philip, the husband of the English Queen Mary, became king of Spain, no reference was made to this in the inscriptions on the English money; but the queen impaled her shield with his, so that the Spanish arms are seen in conjunction with the English on our coinage at that period.

Balliol College, Oxford, was founded by John de Balliol, so far as making money provision for it was concerned, and at his death his widow, in accordance with his desire, completed the work. Hence the dexter half of the arms of the college bears a



FIG. 166.

silver orle on a red field, the bearing of the husband; the sinister has a blue field and on it a silver lion rampant, the paternal arms of the wife, her father being the great-grandson of Fergus, prince of Galloway.

When the arms to be united in any one composition exceed two they are ordinarily quartered, and in some cases, indeed, the same method is resorted to when there are but two. One advantage of quartering is that the bearings come out in much better proportion than in the elongated strips made by dimidiation or impalement. From A.D. 1340 to A.D. 1603 the royal arms of England consisted of but two bearings, the lions



of England and the lilies of France, Ireland and Scotland not being included till later on, but these were always quartered, the lilies in the first and fourth, the lions in the second and third.<sup>1</sup> The quartered shield of Great Britain and Ireland may be seen on our present coinage and on the royal standard, and must be familiar to all our readers.

When in daily life one cuts a cake or an apple into quarters, the most that we can expect is four pieces, but a quartered shield may consist of any number of divisions, sometimes all the same size (see fig. 167), and in other cases having some of the divisions much smaller than the others, since one of the original quarters may be again quartered, as we may see in fig. 166, where the arms are cut first into four "grand quarters," as they are heraldically termed. The second and third of these bear the Scottish lion and the Irish harp respectively, but the first and fourth are re-quartered, the fleurs-de-lys of France in each case being placed in the first and fourth of the small spaces, and the three lions of England in the second and third.

When a shield carries a large number of quarterings, the order in which they are arranged is of material importance, the original arms being placed in the upper dexter, and the others, whether matrimonial or otherwise, following in the sequence in which the events that introduced them came to pass.

The earliest instance of quartering is when Abel took as his arms the red shield of Adam and the white shield of Eve, differencing his escutcheon with a shepherd's crook as a mark of cadency; but as one only finds record of this in the book of

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<sup>1</sup> In the same way the arms of Spain have the castle of Castile in first and fourth and the lion of Leon in second and third quarters. This shield may be seen sculptured on the monument of the queen consort of Edward I. in Westminster Abbey, A.D. 1290.

Morgan, an enthusiast of the seventeenth century, while the next oldest example of quartering is of the date of A.D. 1290,<sup>1</sup> there is possibly a mistake somewhere! The first instance of quartering arms by a subject is seen on the shield of the Earl of Pembroke, its date being A.D. 1348.

In modern times quartering has been carried to a very great extent. At the funeral ceremonies of the Viscountess Townsend, in the year 1770, a banner was carried before the hearse having one hundred and sixty quarterings emblazoned on it, while at Fawsley Hall, Northamptonshire, an escutcheon may be seen bearing three hundred and thirty-four quarters!<sup>2</sup> Such shields would have been utterly useless in the earlier days of heraldry as distinctive symbols in the stress of combat, but as those days have gone by for ever the multiplication of charges is no practical disadvantage,<sup>3</sup> while it makes the escutcheons immensely more valuable to the genealogist as an epitome of family history. Many German escutcheons show large collec-

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<sup>1</sup> The arms of Eleanor, daughter of Ferdinand III. of Castile, and wife of Edward I. of England, on her tomb in Westminster Abbey. The English lions do not appear at all. The shield bears in its first and fourth quarters the castle of Castile, and in the second and third the rampant lion that was the device of Leon. Both castle and lion, it will be seen, are examples of allusive charges.

<sup>2</sup> See Baker's "Northampton," vol. i., p. 386.

<sup>3</sup> Dugdale works himself up into a state of needless excitement on this head. "Another thing," says he, "that is amiss, as I take it, and hath great need to be reformed is the Quartering of many Marks in one Shield, Coat, or Banner; for sithence it is true that such Marks serve to no other use but for a Commander to lead by, or to be known by, it is of necessity that the same be apparent, fair and easie to be discerned, so that the quartering of many of them together doth hinder the use for which they are provided. As how is it possible for a plain unlearned man, who may be as good a Soldier in some respects as the best, to discern and know assunder six or eight (what speak I of six or eight?) sometimes thirty or forty several marks all clustered together in one shield or banner?"

tions of quarterings. Though possibly they have nothing to surpass the Fawsley record, they could certainly show a very much larger percentage of closely packed quarterings than we could bring forward from English sources. Beside these German examples the shield of the Earl of Carlisle (fig. 167) is simplicity itself, while it is a much more typical illustration of quartering as we ordinarily find it.



FIG. 167. .

We may also have shields marshalled into one composition, by simple agroupment, each shield preserving its full individuality, but falling into its place with others in one general and collective whole. This is the simplest and earliest form of marshalling, but it is still employed. A good modern example will be seen on our present florins and the four-shilling pieces introduced in the year 1887, where the lions of England, the harp of Ireland, and the lion of Scotland, are each on separate shields, but are nevertheless parts of one design, and embody the idea of the United Kingdom. We have another application of the same thing in the ring of shields that one may often see painted on a railway carriage, the agroupment of the arms of some eight or ten of the principal towns served by the line.<sup>1</sup>

<sup>1</sup> We see before us on our bookshelf a work on North Wales, that in like manner bears the arms of Beaumaris, Caernarvon, Montgomery, Bangor, Denbigh, and St. Asaph on its cover.

On early monuments separate coats of arms denoted the different honourable alliances of the family, as, for instance, on the tombs of the Earls of Pembroke in Westminster Abbey. The arms of husband and wife are on detached shields, instead of being impaled. We often find agroupments of allied arms amidst the gothic tracery in wood carvings or stained glass, and many beautifully decorative and tasteful examples may be found on mediæval seals. Fig. 168 is a good illustration. It is



FIG. 168.

the seal of the wife of Aymer de Valence, Earl of Pembroke. The arms in the centre are those of her father and of her husband. She was intimately associated by blood with the royal family of England, one of her immediate ancestors being Beatrice, sister of Edward I., hence the appearance in the composition of the lions and the fleurs-de-lis, while she was also closely connected by birth with the Dukes of Brittany, whose arms are in the lower part of the seal. The arms of Calder Abbey, in Cumberland, are another very good illustration of agroupment. Upon the silver shield three smaller ones

are introduced, placed two and one, a clear space of the field being round them all. The first is or a fesse between two chevrons gules; the second, gules three luces hauriant argent; the third, sable a fret argent; these being respectively the arms of the FitzWalters, the Lucys, and the Flemings, the great families who had been the principal benefactors of the abbey, and had contributed most to its aggrandisement and prestige.

It may at first seem strange that a community of peaceful monks should bear symbols that are essentially warlike in their conception; but we must bear in mind that the Church in early times was very militant indeed, and the greater ecclesiastics were not only spiritual, but temporal rulers, with both will and power to chastise evil-doers. The Knights Templars and the Hospitallers were followers of the cross and also valiant wielders of the sword of carnal warfare, as many an infidel found to his cost. The custom of thus bearing arms still remains in the shields borne by the various episcopal sees. While the monks of Calder Abbey were men of peace, they were not by any means adverse, we may imagine, to have it understood that they enjoyed the powerful protection of such men of war and influence in carnal matters as the FitzWalters, the Lucys, and the Flemings.

Amongst other modifications that arms may undergo marks of augmentation must not be overlooked or their significance lost. The same heraldic form may mean divers things; thus a fleur-de-lys may simply be an ordinary charge, adopted merely as a clear and distinctive bearing; or it may in another shield represent a mark of cadency, the special distinguishing mark of the arms of the sixth son of the family; or it may elsewhere betoken some French matrimonial or other alliance; or as an augmentation of honour it may indicate that the bearer has

gone to quite the other extreme, giving the Frenchman so very conclusive a beating, that besides thanks of Parliament, mention in despatches, peerage, some few thousands in hard cash, *kudos*, and all the other rewards therefrom arising, he receives from the sovereign the right to bear in his arms and to hand on to his descendants to the end of time this special device as a memorial.

In the earlier days of heraldry men placed for themselves upon their shields any device that redounded to their honour, but later on the mark of augmentation was the special grant of the sovereign to commemorate some illustrious deed or service rendered to himself or to the state. These added devices may be placed either on an inescutcheon within the shield, or in a canton, or as a quartering, or simply as an additional charge on the escutcheon.

As examples of the inescutcheon, we have the shield bearing the "Union Jack," the national arms, bestowed on the Duke of Wellington, and the escutcheon or, charged with a demi-lion rampant within the double tressure placed on the bend argent of the Duke of Norfolk, for his services against the Scots at Flodden Field, in 1513. We may here, too, aptly refer to the "Badge of Ulster," the red hand on the white field, that is borne as an augmentation on the shields of those who are made baronets. At the original creation in 1612 of the title, the bearers of the new dignity were styled either "of Ulster" or of "Nova Scotia." The augmentation of the latter was a canton or inescutcheon argent, having on a saltire azure the royal arms of Scotland. All are now created baronets "of the United Kingdom."

As an instance of the canton we may refer to the arms of Sir Henry Guldeford, Controller of the Household of King Henry



VIII. He greatly distinguished himself in Spain, and especially at the reduction of Granada, in consequence of which a canton bearing a pomegranate was placed as an augmentation in his family arms.

As a quartering the Seymours bore with their paternal arms, or, on a pile gules between six fleurs-de-lys azure, the three lions of England, a device based on the royal arms, and granted by Henry VIII. as a sign of the royal favour.

As additional charges in the arms, we find the Burtons and Rivers bearing white roses for services to the Yorkist cause. The Scottish kings gave the right to add the royal double tressure to those whom they desired to honour. Sir Cloudesley Shovel bore as augmentation of honour two crescents and a fleur-de-lys upon his shield, for distinguished naval victories gained over the Turks and the French. Robert Bruce, once closely pursued by the English soldiers, escaped by means of a boat rowed by two men named Torrence, and thus put an arm of the sea between himself and his foes. In memory of this timely aid the ennobled family still bear as arms two oars crossed. The family of Hicks-Beach has three golden fleurs-de-lys added to the family arms, referring to three French standards captured by Sir Elias Hicks, who for his bravery was knighted by the Black Prince.

The augmentation of a spear in the crest of Davis commemorates the heroic achievement of Samuel Davis, a member of the Board of Revenue in Bengal. In 1799, on the murder of the political resident at Benares, he defended his house for almost two hours single-handed, armed with a spear only, and posted in a narrow staircase, against the treacherous attack of the usurper Vizier Ali and his forces, and thus saved the settlement by giving time for the calvary, which were quartered at

Beetabur, about ten miles from Benares, to appear upon the scene.

Though some of the later authors refer not only to marks of honour but also to signs of dishonour, no mention of these latter is found in any record before the sixteenth century. Menestrier brands the idea as a "*sottise anglaise*," and it is certainly entirely alien to the whole spirit of heraldry.

The nine vices of which a knight may be capable, says Ferne, in his "*Blazon of Gentry*," A.D. 1586, are: "1. To reuoke his owne challenge. 2. To slea his prysoner (humblye yielding) with his owne handes (except in time of danger): for so great was the compassion, mercy, and curtesie in old times to be seene in all Gentlemen, farre aboue the vnnoble state of men (which be alwayes vnciuill, cruel, vnmercifull, and inexorable) that therevpon in our vulgare speache we call it a man of mercye, comparison, and curtesie, a gentle person. 3. To voyd from his soueraignes banner in the felde. 4. To tell his soueraigne false tales. 5. Full of lecherie in his body. 6. Full of drunkelew, or subiect to Bacchus. 7. Full of slouth in his warres. 8. Full of boast in his manhood. 9. Full of cowardize to his enemie." Clearly the man guilty of any of these shortcomings would be held guilty of conduct, in modern parlance, unworthy of an officer and a gentleman, and he might well exclaim

"Yea, though I die the scandal will survive,  
And be an eyesore to my golden coat;  
Some loathsome dash the herald will contrive  
To cipher me."

Doubtless in mediæval times a man could be "sent to Coventry" as effectually as in any college common room or military mess-room of to-day; and if no visible sign of abatement of

honour blurred his escutcheon, there were other ways, short and sharp, Tower Hill amongst them, of bringing home to him the fact that treason to his order, or to his king, was on the whole an error of judgment on his part. The drumming out and the firing party had their equivalents in mediæval days we may well believe.

The hatchment is an armorial bearing placed on the residence of a person lately deceased. Should the person be a bachelor, the whole of the lozenge upon which the shield is placed should be black. The crest, supporters, etc., are given on the hatchment, but in place of the motto we ordinarily find a text or legend of a religious nature. In the case of an unmarried woman the motto is left out, and a knot of ribbon is substituted for the crest. The arms of a widower are impaled with those of the deceased wife, and a widow impales with the deceased husband, the half of the lozenge that holds the arms of whichever may be the deceased being black, and the survivor's half white. When the widow dies, the joint arms are placed in a lozenge; when the widower dies the joint arms are on a shield, the rest of the hatchment in each case being black.

## CHAPTER VII.

Accessory features—Supporters—Who has the right to them—Origin—Lion and Unicorn—Previous Supporters of the Royal Arms—Their first appearance—Illustrations of use—The Motto—Slogan or War Cry—Mottoes as records of honourable deeds—Religious influence—The National Motto—Mottoes allusive to Name of Bearer—The Escroll—The Wreath—Chapeau, or Cap of Maintenance—The Crest—Objects chosen—The Mantling or Lamprequin—Forms of Helmet in Arms—The Coronet—of the Duke—of the Marquis—of the Earl—of the Viscount—of the Baron—The Mitre—Baronets—Knighthood—Ancient and Modern Orders of Knights—Foreign Orders—Visitations of the Heralds to check Irregularities.

CERTAIN accessory features to the shield, such as the supporters, crest, and motto, must now engage our attention.

A supporter is a figure of any kind that is placed beside the shield as though defending or supporting it. Ordinarily there are two of these, though we may from time to time meet with examples where there is only one; such cases, however, are few and far between. Where only one supporter is introduced, it may stand on either side of the shield, and is in some few cases actually supporting the shield by being placed below it. It is sometimes placed behind the escutcheon; a very good example of this may be seen in the arms of Russia set forth on a displayed-eagle, and some few English and Scottish families show the same arrangement. The earliest authentic occurrence of the unicorn in association with the Scottish royal arms

is found on the coinage of James III. (A.D. 1460-88), where a single unicorn is placed behind the escutcheon. Early in the fifteenth century a custom arose of blazoning the arms upon a banner borne on a staff, supported and guarded by some animal, and this remained in vogue during the rest of the century, and throughout the sixteenth. In early examples the two supporters were ordinarily alike, but as time went on this custom was reversed, and the greater number of the later examples have them dissimilar, and often of a strangely incongruous nature, an incongruity the more striking, since it is necessary that the two should be of about equal size. A leopard and a rhinoceros may very reasonably be associated together, as they are both inhabitants of the tropical jungle, though in a state of nature we scarcely expect to see them of the same bulk ; but in another coat before us the supporters are a reindeer and a monkey, and here one may fairly be forgiven for wondering how such a pair could ever have come together.

Supporters may not be assumed by any person who is so minded ; they are the distinct gift of the sovereign, and are only borne by peers, knights of the Garter, the higher ranks of the Bath and of the Star of India, and some few others.

It is not altogether clear when the use of supporters became a distinguishing mark of the peerage. The first stall plate of a knight of the Garter that bears them is that of Sir John Beaufort, dating A.D. 1442.

They have occasionally been conferred on some of the more important corporate towns. We have already, at fig. 111, given the arms of Dundee, and at fig. 112 those of Liverpool, where in each case the attendant supporters may be seen. To those we now add fig. 169, the arms of Newcastle, and fig. 170, those of Belfast. The earliest instance of the use of supporters

by any corporate body is their assignment to the Ironmongers' Company in the year 1560.

The origin of supporters is problematical ; so, for want of a basis of solid fact, we are supplied, as is ordinarily the case,



FIG. 169.

with a choice of theories of varying degrees of weakness. Of these we need refer to but two. It has been suggested that as we often see on corbels, monuments, and bosses in the old gothic buildings, the arms of founders, benefactors, and others, on shields borne by angels, the idea may have been developed



FIG. 170.

from that source. The idea of angelic protection is fully in accordance with the honour in which arms were held, yet one cannot but feel that it seems an abrupt transition from the sweet celestial calm of guardian angels to a rampant rhinoceros. Others would have us believe that when the early



designers of seals found that the placing of a more or less straight-lined shield within a circle resulted in a rather awkward empty space on either side, the top space being occupied by the crest, and the bottom by the motto, they filled the blanks with some grotesque monster or other purely decorative feature, and that from this sprang the idea of supporters on either side.

The French heralds rigidly limit the use of angels as supporters to sovereign princes, as part of the Divine right of kings; but in England no such limitation has been recognised, while in Scottish heraldry their use is still more general even than in England.

Supporters may be changed at pleasure by those permitted to assume them, though in most cases there is the natural feeling of a desire to hand down unchanged from father to son the family arms. The charges in the shield are a fixed item that cannot be disturbed; but when the whim strikes the owner of any supporters, that he would rather substitute others, he is quite free to do so, and he may flit from elephants to angels, angels to ostriches, ostriches to dragons, at his own sweet will, no man saying him nay.

Though we have been so accustomed to the idea of the lion and the unicorn being the fit and proper defenders of the national arms, that a change next year, as a graceful compliment to the colonies, to a beaver and a kangaroo would seem like a dangerous trifling with the Constitution, there is really no reason why such a change should not be made, beyond the somewhat potent influence of old association. The lion and the unicorn have remained unchanged since the reign of James I.; but till then the supporters of the national blazon were not in any way regarded as any part of the hereditary arms of the

kingdom, and were changed at pleasure by the various sovereigns, and sometimes three or four times over in the same reign.

As illustrations of the great variety of practice before we settled down nationally to the lion and the unicorn, we may mention that Richard II. chose as supporters two angels; Henry IV. had a swan and an antelope; Henry V., a lion and antelope; Henry VI., a lion and antelope, a lion and panther, and also two white antelopes; Edward IV., a golden lion and a black bull; Edward V., golden and silver lions, or white lion and white hart; Richard III., golden lion and white boar, or two white boars; Henry VII. adopted a red dragon and white greyhound, then changed to two greyhounds, and presently went back to the red dragon, giving it a golden lion as a companion; Henry VIII., besides the lion and dragon of his father, sometimes used a red dragon and white bull, or a greyhound; Mary and Elizabeth both chose the lion and greyhound.<sup>1</sup>

As throughout these various changes of the supporters of the English arms, the lion had always been very popular, while for many reigns previous to the union the Scottish arms had had as supporters two unicorns, it seemed a very natural arrangement, on the amalgamation of the two kingdoms, to confer on the lion and the unicorn the joint privilege and dignity of supporting the royal arms, a function that they have ever since preserved unquestioned.

Edward III. was the first to put the garter, with its motto, "*Honi soit qui mal y pense*," round the arms, and also the first to introduce supporters, those of his choice being the lion and the falcon. This was more than three hundred years after

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<sup>1</sup> The first appearance of supporters on our coinage is on the sovereign of Henry VIII.

the Conquest. We occasionally see supporters assigned to the monarchs before Edward III.; but this was a mere heraldic vagary, partly to please the eye, partly to preserve uniformity in any architectural or other composition in which the arms of all, or many, of the sovereigns of England are placed, and, though last not least, to pay them the like compliment that we have seen Abraham, Jacob, and other men of note of olden time received. The argument was that if William Rufus had come between George I. and George II. he would certainly



FIG. 171.

have had supporters; but as he was born before these times, and never therefore had the felicity of even seeing a supporter, it was but a graceful attention to repair, as far as may be, the disadvantage under which, through no fault of his own, he lay. Abraham, in the same way, as a great landed proprietor, would no doubt have had his place, if not in the peerage, at least amongst the great county families had he lived in these later days; so that it was at least a delicate attention to indicate what the arms and crest would have been on the head of his

note-paper, had not circumstances, over which he really had no control, prevented his actually adopting them.

Where the charges in the shield are animal-forms, the supporters are sometimes, as in figs. 171, 172, the same, but as often as not they are entirely different; there is no necessary connexion between the two. Sometimes they bear some allusion to the exploits of those whose arms they support; a couple of Chinamen, for instance, may be the supporters of some great soldier who has gathered laurels at the expense of the Celestials;



FIG. 172.

or they may carry some reference to the name of the person bearing them, as, for example, the conies of Cunningham, or the elephants of Oliphant. More ordinarily the choice seems a quite arbitrary one.

Supporters should bear, like the shield, the label or other marks of cadency in the case of younger sons, and they may also be charged with any device. Thus we see, as supporters to the arms of Ashburton, two bears, each bearing on shoulder a golden cross; Abercromby, two greyhounds charged on

shoulder with thistle; Mansfield, two lions gules, the dexter semée of mullets, the sinister semée of crosses patée argent. A white horse may be strewn over with black eagles or red mullets, a golden eagle marked with a black cross; any creature, whether supporter, crest, or charge on the shield, may bear any other creature or other heraldic device as an added charge. The supporters may also be cut up by various dividing lines, either straight or embattled, indented, waved, etc.; thus one may see a lion cut in half by a line, all above being white and all below red.

Though no two families can bear identical arms, several families are found to bear the same supporters. It is a mere matter of taste, no kinship is implied. Thus the savage or wild man, as he is termed heraldically, has always been a popular figure, and is found supporting the arms of Atholl, Morton, Perth, Roxburgh, Elgin, Sutherland, Elphistone, Kinnaird, Strathallan, and several other families. Such heraldic favourites as lions, dragons, horses, and the like, are continually found pressed into the service.

According to Hindu belief, the world is supported on the back of a mighty elephant, that in turn stands upon a tortoise, but what supports the tortoise has never satisfactorily been settled. The ponderous rhinoceros, the rampant lion, the fiery dragon have, as supporters, almost as dubious a resting-place, since their only foothold is, as we may note in fig. 171, the edge of the ribbon that bears the motto, or some light scroll work, as in fig. 172, and the shield which they in theory support may almost in practice be regarded as supporting them instead.

Sometimes the supporters are of the same nature, as, for instance, the two swans of Ailsa, the bulls of Nevill, the horses

of Arran, the mermaids of Hamilton-Russell, the parrots of Cathcart, the ostriches of Buchan, the green dragons of Arbuthnott, the monkeys of Digby, the mastiffs of Guildford, the storks of Graham, and the tigers of Anglesey. In other cases we find in pairs, beavers, chamois, foxes, ermines, goats, and many other creatures, real or mythical.

Sometimes, though the supporters are different, there is a certain fitness in their association together. Thus Hood has on the one side of his shield a merman holding in his right hand a trident, and on the other a mermaid holding in her left hand a mirror; Lawless has a black bull and a white ram; while Stanhope has a wolf and a talbot or hunting dog.

There may be a certain fitness in associating together, as in the case of Balfour of Burleigh, an otter and a swan: they are at least both of an aquatic nature; while the ostrich and eagle of Buller have in common the fact that they are both birds. It is difficult to find, however, a common ground of association between the wolf and cockatrice of Delawarr, the eagle and reindeer of Malmesbury, the wyvern and monkey of Russell, the mermaid and elephant of the Earl of Caledon. Elsewhere we find a rhinoceros and Hercules with club and lion skin thrown together, a blue porcupine and a green lion, an otter and a lion, and many other strange companions.

The supporters of Abingdon are a gray friar with cross, beads and staff, and a wild man wreathed about the temples and loins with oak, each being charged on the breast with a golden fret.

Occasionally foreign travel may have influenced the choice; hence in one case we get moose deer, in another Indian sheep, and such like unusual types. The associations of the family or



of the first bearer of the supporters<sup>1</sup> have sometimes influenced the choice, though by no means so often as one would anticipate. We fancy, for instance, we see the county influence strongly in the choice of a reaper with ears of corn round his hat, and a sheaf of grain at his feet, and a trooper of the Northamptonshire yeomanry cavalry hand on sword as guardian of the arms. There is doubtless a history, too, in the choice in another example of two natives of India as supporters; or, as in another case, two soldiers in the uniform of the 27th regiment; or, in yet another example, a horse caparisoned with the trappings of the 14th regiment of light dragoons.

These latter examples fail in the essential element of being clearly describable, and are therefore from the heraldic point of view less suited for the purposes of blazonry than simple forms. If we know that a man has for supporters a black bull, a white swan, or a red eagle, no difficulty will be found in correctly representing them, but things are altogether different when it comes to trying to figure a linesman of some regiment that has perchance changed its uniform half-a-dozen times since Ramilies or Dettingen, or whatever other big fight of ancient days led to the ennobling of the bearer of the arms. A herald may be otherwise well equipped for his work and yet have very vague notions of the appearance on parade of a sowar in the 3rd Beloochee irregular horse.

The supporters of the arms of Earl Amherst may be taken as typical instances of the undesirable, since they necessitate

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<sup>1</sup> Thus, for example, King's College, London, founded for instruction in "the various branches of Literature and Science, and also the Doctrines and Duties of Christianity," has as its motto "Sancte et Sapienter," and the supporters of its arms a female figure, symbolic of Faith, and a learned doctor, book in hand.

so lengthy a description. It runs as follows: "Two Canadian War-Indians of a copper colour, rings in their ears and noses, and bracelets on their wrists and arms, arg, cross-belts over their shoulders buff, to the dexter a scalping knife, to the sinister a powder-horn pendent. Their waists covered with a short apron gules, gaiters azure, seamed or: legs fettered, and fastened by a chain to the bracelet on the outer wrist ppr: the dexter Indian holding in his exterior hand a battle-axe, the sinister holding in his exterior hand a tomahawk, thereon a scalp, all ppr."

The Motto was in its first conception the battle or rallying-cry of the knight who adopted it. We have an early instance of the war-cry in the book of Judges, where we find the Israelites crying, "the sword of the Lord and of Gideon," in their conflict against the Midianites. The war-cry<sup>1</sup> was often the name of the leader, thus in 1 Henry IV. we read: "Now, Esperance! Percy! and set on!" "Esperance en Dieu" being the motto of the Percys.

"Nor list I say what hundreds more  
From the rich Merse and Lantermore,  
And Tweed's fair borders, to the war,  
Beneath the crest of old Dunbar,  
And Hepburn's mingled banners come,  
Down the steep mountain glittering far,  
And shouting still, 'A Home! a Home!'"  
—"Lay of the Last Minstrel."

"A Home! a Home!" is still the motto of the Homes.

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<sup>1</sup> Called in Scotland the slogan:

"When the streets of high Dunedin  
Saw lances gleam and falchions redden,  
And heard the slogan's deadly yell."  
—"Lay of the Last Minstrel."

In the reign of Henry VII. an act was passed forbidding the use of family cries, as tending to cause discord and ill-feeling, so that all were required henceforth to call only upon St. George,<sup>1</sup> the national saint. The Wars of the Roses had left many rankling memories behind, henceforth men were to be no more Yorkists or Lancastrians, but simply Englishmen. The motto of the town of Aberdeen is "Bon accord," given to the inhabitants by King Robert Bruce, for killing all the English in one night in their town; the password of the Scots on that night of blood being "Bon accord."

If the motto bears direct reference to the crest it is ordinarily placed above it: failing this, the general usage is to place it beneath the shield. Though, like the supporters, it is an arbitrary addition that may be changed at pleasure, in practice this change rarely takes place. The Arundels in the year 1640 changed from "Virtutis laus actio" to "Concordia cum candore," but the associations that have grown round the motto generally suffice to preserve it from generation to generation. Many families have no motto at all, while some have two; one being placed above or around the arms, and the other beneath them.

Mottoes again, like supporters, are common property, there is no exclusive right in them; even the matter of fact addition of "Entered at Stationers' Hall," or an appeal to the Act for the Registration of Trade Marks would fail to make them a monopoly. A man who strikes out a brilliant idea must be

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<sup>1</sup> "Then strike up, drums:

God and St. George for us!"

—"Henry VII.," part 3, act ii.

"The blyssyd and holy martyr, Saynt George, is patron of this realme of Englande, and the crye of men of warre."—"Golden Legend," A.D. 1500.

prepared to find in its appreciation and ready adoption by others a portion of his reward.<sup>1</sup>

The earliest instance, so far as is known, of the use of a motto, is the "Crede Beronti," found on the seal of Sir Johan de Byron, affixed to a deed dated 1292, the twenty-first year of the reign of king Edward I.<sup>2</sup>

A motto may be in any language. Some few are in Greek, as those of the families of Buller and Watson; others in Spanish or Italian, many in Gaelic or Welsh, not a few in French, considerably more in English, but most of all in Latin. The "Ich dien" of the Prince of Wales is ordinarily accepted as German, and associated with the well known story of the transfer to himself, by Edward the Black Prince, of the motto of the king of Bohemia after the battle of Cressy; but it has also been suggested that it is the Welsh "Eich deen," here's the man, the words said to have been used by Edward I., when he presented his first-born, the promised prince who could speak no word of English, to the Welsh nobles at Caernarvon.

Many mottoes are records of honours won, and often consist of but a single word; thus "Agincourt" is borne by the Woodhouses, Lenthalls, and Walters, in memory of the ancestors that there distinguished themselves.<sup>3</sup> "Alba de Tormes" is borne

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<sup>1</sup> The somewhat tame motto, "I hope for better things," is borne by Ainsworth, Baillie, Blyth, Douglas, Fairholm, French, Greaves, Kirkwood, Murray, Laird, Rait, Lowe, Philips, Maxwell, Rodie, Moffat, Shaw, Torpichen, Stewart, and several other families.

"Dum spiro, spero," is adopted, amongst many other families, by Elrich, Spearman, Sharp, Dillon, Drummond, Pearson, Partridge, Coriton, Compton, Nicholls, Brook, Aylmer, Hoare, Hunter, Greaves, Bannatyne, Gaunt, Glazebrook, Stover, and Anderson.

Many other mottoes as popular might be instanced.

<sup>2</sup> The motto of the family is still "Crede Byron."

<sup>3</sup> Par ce signe à Agincourt is claimed by the family of Entwistle.

by the descendants of Sir John Hamilton, who defended that position against Marshal Soult. "Algiers," borne by the Exmouth family, commemorates the bombardment by Lord Exmouth of that nest of piracy. The motto of the Nelsons is "San Josef," the name of the great three-decker captured in the victory at St. Vincent; while "Salamanca," "Barosa," "Goojerat," and many other such are all full of history and of honour.

Some few mottoes are entirely inexplicable, all record of the motive or incident that led to their choice being now lost. The "furth, fortune, and fill the fetters" of the Duke of Athol is a fair example of this class.

Sometimes the ring of the words has apparently biassed the choice, such as "astra castra," "numen lumen"; or the old Norman French, "un roy, une foy, une loy"; or, "pro rege, lege, grege"; or again, "patior potior": but it will be seen that in each case the tempting jingle covers a thoroughly good sentiment, and is strictly subordinate to a very appropriate motto.

A very large proportion of the mottoes in use are chosen as the expressions of religious feeling. As a few examples of these we may instance the "Crux fidei calcar," the cross the spur of faith, of Brooking; the "Arr dduw y Gyd," all depend on God, of Phillips; the "Si Deus, quis contra?" if God be for us, who can be against us? of Spence; the "Think and thank," of Brudenhall-Bruce.

Another large class may be considered not so strictly religious as appealing to morality in a somewhat lower sense, as, for example, the "Sola nobilitas virtus" of the Abercorns; the "Concordia, integritas, industria" of the Rothschilds; or such mottoes as "Do well and doubt not," "Dread shame," and "Be just and fear not."

Another division startles us by the tone of arrogance employed. "Homo sum," "Beware," "Follow me," "Never behind," "Deservedly," are examples. Others, while warlike in tone, as befits a knight, are free from this swaggering feature. The national "*Dieu et mon droit*" may fitly be included in this section. It was first adopted by Richard of the Lion Heart; it was dropped in the succeeding reigns, but revived by Edward III. in the year 1340, when he resolved to prosecute his claim to the throne of France. His mother, Isabella, was the daughter of Philip le Bel, king of France, and he claimed to be the nearest male heir through her. While the Salic law excluded women from the throne, Edward maintained that the disability to reign did not operate against their male descendants.

The motto of Elizabeth is immortalised by the stirring lines of Macaulay at the hoisting of the royal banner when the Armada was threatening the land:—

"Thou sun, shine on her joyously; ye breezes, waft her wide;  
Our glorious *Semper eadem*, the banner of our pride."

The great majority of mottoes have no reference either to the bearings or to the name of the person adopting them, but in a considerable number of cases the same feeling that led to the use of allusive charges has also operated in the production of mottoes of allusive nature. Thus one family having its crest a gamecock, bears the motto, "Game to the bone";<sup>1</sup> another, with a castle in his shield, bears with it the motto, "Virtue my castle." In a third the rising sun in the crest suggests "Illumino"; while in yet another instance the phoenix in the arms leads to "*Rinasco più glorioso*," I arise again more

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<sup>1</sup> Another having the same crest, "*Accendit cantu*," he arouses by crowing.



glorious. The Earl of Abingdon's "*Virtus ariete fortior*," Virtue is stronger than a battering-ram, arises from this ancient engine of war being a charge in his shield.<sup>1</sup>

Mottoes allusive to the name of the bearer form a very numerous class. "*Frère ayme frère*" is the motto of Frere. "Be in the van" is the choice of Bevan. "*Festina lente*," signifying hasten forward with caution, the motto of Onslow (On-slow). Other examples are the "*Vero nihil varius*," nothing truer than truth, the motto of Vere, which may also be translated, nothing truer than Vere;<sup>2</sup> the "*Sumus*," we are, of Weare (We-are); the "*Ama Deum et serva mandata*," love God and keep His commandments, of Synnot (sin not!); the "*Teneo et teneor*," I hold and am holden, of Holden; the "*Benefactum*" of Weldon (well done); the "*Toujours gai*," always gay, of Gay; the "*À la bonne heure*" of Bonnor; the "*Cave, Deus videt*," Beware, God sees, of Cave; the "*Pietatis causa*," in the cause of piety, of Pye; the "*Quod dixi, dixi*," what I have said I have said, of Dixie; the "*Vigila et ora*," Watch and pray, of Wake; the "*Un cœur fidèle*," a faithful heart, of Hart. A quaint example is the "*Gare la bête*," beware of the beast, of Garbett.

In some cases the reference is almost hidden. We therefore print in italics the point of the motto in the following illustrations: "*Je feray ce que je diray*" of Jefferay; the "*Addere legi justiciam decus*" of Adderley; the "*Per se valens*" of Perseval; and more recondite still, the "*Manus justa nardus*" of Maynard.

<sup>1</sup> The motto of the Cholmondeleys is a parallel idea: "*Cassis tutissima virtus*," Virtue is the safest helmet: an allusion to the helmets borne in the arms.

<sup>2</sup> Another ingenious transposition is the "*Ver non semper virit*," spring does not always bloom, which by running the first two words together becomes "*Vernon semper viret*," Vernon ever flourishes.

The ribbon that bears the motto is termed heraldically the scroll.

The wreath is a kind of roll made of two skeins of silk of different colours twisted together, and is ordinarily found as a support or base to the crest. The colours of the wreath are most usually taken from the principal metal and colour contained in the coat-of-arms of the bearer, though there is no absolute rule in the matter. Six twists should be shown, the twist to the dexter or most honourable position being always the metal. In the time of Henry V. no man below the degree of a knight was suffered to place his crest upon a wreath, but this restriction has long since been disregarded. The earliest examples of its use in blazonry date from about the middle of the fourteenth century. It has been suggested that its actual use on the helmet arose during the crusades, when a bandeau of drapery would be valuable both as a defence against the burning sunbeams and the keen scimitars and Damascus blades of the infidels. It is often seen on the monumental effigies and brasses, encircling in a thick turban-like roll the helmet of the person commemorated.

Instead of the wreath, or torse, as it is alternatively called, we sometimes find the crest arising from a coronet or chapeau. This chapeau is otherwise termed a cap of maintenance, or sometimes a cap of dignity or of estate. It was formerly worn by dukes only, and it is represented as being made of crimson velvet on the outside, lined and turned up with fur. The lion crest of the Black Prince on his monument in Canterbury Cathedral is placed on the chapeau, and we may see it again in Westminster Hall bearing the crest of Richard II.

Crests were formerly greater marks of honour than coats-of-arms, since they were only worn by heroes of pre-eminent

valour or by such as were advanced to some high command, in order that these leaders might be the more readily distinguished in the turmoil of battle, and the more clearly serve as a rallying-point if their men were dispersed in the conflict.<sup>1</sup>

The word is derived from the Latin *crista*, a comb or tuft, such as we find springing from the heads of many kinds of birds. The crest is sometimes called the cognisance, from the



FIG. 173.

Latin verb *cognoscendo*, because by its means the wearers were readily recognised.

Crests are of much greater antiquity than blazonry. In heraldry their adoption dates from the thirteenth century, the earliest known example being on the seal of Edward Crouchback, Earl of Lancaster, son of Henry III. Before the intro-

<sup>1</sup> The seal of Edward III. is the first where a crest is introduced, a lion statant guardant, as it may be seen in the crest of the Royal Arms of to-day.

duction of crests, plumes of feathers only were used. The custom of conferring crests would appear to have originated with Edward III., a monarch who made several heraldic innovations. We find this monarch granting an eagle as a crest to Sir William Montacute. They were at first conceded to very few, though in later days the assumption of them was general. They are not strictly hereditary, though, being symbols under which families have gained much honour, they are naturally scarcely tempted to make any change in them.

As ancient crests were actually worn upon the helmets (see fig. 173), the forms adopted in these latter days should not be inconsistent with this use of them. Such a figure, for instance, as a rainbow is unsuitable and unreasonable, though this sense of fitness is now too often overlooked and disregarded. Another matter that has been equally disregarded is the fact that as a crest is most distinctly a personal reward and badge, it cannot reasonably be introduced in the arms of corporations or collective bodies of any kind.



FIG. 174.

To coats-of-arms two or more crests are frequently added, as in fig. 174; but this again, if the original idea be kept in mind, is a proceeding of doubtful heraldic fitness. When a man impales other arms with his own, the result is to blend them into one composition and form them into one shield, but

two or three crests cannot thus be blended together into one. A man can scarcely be said to wear a distinctive head-dress if we sometimes see him in a college cap, at other times in a fire-man's helmet or a straw hat: the cases are analogous. Custom has, however, fully sanctioned this and other proceedings that



FIG. 175.

in the earlier days of heraldry would have been a violation of all fitness.

In the case of the sons of a family, whatever may be the proper cadency mark for shield and supporters for each of them must also be added to the crest.



The lion and the eagle were naturally amongst the first animals to be selected as crests; but as time went on it was necessary to go far afield in search of suitable devices, until almost everything that was at all appropriate was pressed into the service. Thus we find the tripping stag of the Buccleughs, the elephant of the Beaumonts, the sea-horse of Brudenell, the porcupine, greyhound, bull, camel, and many other animals. Amongst birds the falcon, raven, peacock, ostrich, pelican, cock, and swan are commonly found, though these are but a few of the number utilized. Then we have the dolphin, luce, tortoise,



FIG. 176.

snake, bee, and a large number of inanimate forms, such as bells, castles, mullets, garbs, knots,<sup>1</sup> pillars, winged arrows, antlers, scales, hour-glasses, rings, porteullis, trumpets, and swords.

Such mythical creatures as the mermaid, sagittarius, wyvern, dragon, and the like (see fig. 176) are also freely employed.

<sup>1</sup> "Eche carver and curious joinere  
To maken knottys with meiné a queint floure,  
To sett on Crestys within and eke without."

—The "Troy Boke" of LYDGATE.



Certain forms appear to have been especially popular,<sup>1</sup> though one can in some cases scarcely see why; thus a pillar rising from the waves is borne by at least seven families, and probably a longer search would have brought to light several others who were fascinated by its charm. There seems a certain fitness in the family of Bigg selecting the ponderous rhinoceros, but we also find it the crest of Gardner, Palgrave, Wade, and others. There seems often a little poverty of resource, or we should scarcely find the families of Aitchison, Blackburn, Gosford, Sinclair, Laver, and several others all adopting such a device as a cock standing on a trumpet.

When we remember that the badger was anciently called the brock, we naturally expect to find it as the crest of Brocket, Brockhill, Brockhole, Brocklehurst, Broke, Brooke, and Brocklesby, while its colour makes it not an unreasonable device for Grey; it is, however, borne by many other families where there seems no such special appropriateness. Even the lowly donkey trips along over the arms of Ascough, Askew, Charter, Chater, Keymer, and some few other families. Fig. 177 shows us the initials of Gresham and his well known crest of the grasshopper. It is a device taken from a glass quarry.

The mantling, lambrequin, or contoise was a piece of scarf-like flowing drapery attached to the helmet, as shown in figs.

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<sup>1</sup> As, for instance, the pelican in her piety, borne amongst several other families by Apilston, Arthur, Chandler, Coulson, Cullen, Foot, Fotheringham, Gibsone, Gyles, Lakington, Norris, Lemmon, Melhuish, Osborne, Lumley, Paterson, Pattison, Packer, Pollen, Pulleine, Playfair, Reid, Throughton, Rosier, Rudge, Stewart, Wright, Woodcock. The cross-crosslet fitchée is borne as a crest by Abercrombie, Aiscough, Abernethy, Aitken, Cheyne, Aiken, Ellison, Guthrie, Allen, Feyrey, Ironside, Corse, Foulis. Leith, Marr Crosse, Garen, Lovayne, Dobie, Gordon, Mitchell, Moffat, Radnor, Redham, Newall, Robe, Spalding, Petrie, and Thrale amongst others.



FIG. 177.

175, 176. It is usually shown jagged and torn at the edges, to suggest the cuts to which it had been exposed in the stress of



FIG. 178.

conflict; but in most cases the strips are idealized into graceful and flowing curves. Fig. 178 is a good illustration of this

treatment of it. Another very striking example of its introduction may be seen in fig. 179, from Dürer's "Coat of arms with the Death's head."

The mantling sometimes falls in folds and forms a background to the shield. The royal mantling is of gold lined with ermine. That of peers is ordinarily shown as of crimson, though some of the ancient writers have it that it should be of the same colour as the leading tincture in the shield. As there seems to be no definite rule in the matter, the reverse of this is often seen, and it is frequently represented as of any good and effective contrasting tint with the escutcheon. No one below the rank of knight should line the mantling with ermine. Where the leading colour in the arms is taken, the leading metal should form the lining tincture when the turning over the folds shows both sides of the mantling.

The different forms of helmets that are placed over shields were not used for the purpose of distinguishing rank before the reign of Elizabeth. All until this period were much alike, and where they differed no particular meaning influenced the change. The more modern custom distinguishes the helmet of the sovereign by making it of gold and turned directly towards us, the opening for the eyes being guarded by six bars. The helmet of a duke or marquis also faces us; it is steel, with five golden eye-guards. Those of earls, viscounts, and barons are of silver, figured and adorned with gold; they are set in profile on the shield, and show five protective bars. The helmets of baronets and knights are of steel, the vizor is raised, and they are placed directly facing us, *affrontée*, as it is termed heraldically. Those of esquires and gentlemen are represented as of steel, the vizor being down and the helmet being placed in profile. The helmets of peers are, as in fig. 178, placed above



FIG. 179.

their coronets; and wherever the helmet is introduced, the crest of the bearer is placed upon it in the position that it would naturally occupy.

The forms of the coronets introduced also require consideration, as they betoken various degrees of rank. The word coronet is derived from the Italian *coronetta*, a little crown, the diminutive in this case implying not difference of size merely, but subordination to the regal dignity.

The title of duke is the highest in the peerage, and dates from the year 1337, the first English duke being the famous Black Prince, son of Edward III. The title is derived from the Latin word *dux*, a leader. The ducal coronet bears upon its golden circlet eight similar and equal strawberry leaves, of which in all representations three are shown in full, while the two side ones are halves. The inner cap, like that of all the nobility, is of crimson velvet.

The marquis has a coronet bearing but four strawberry leaves, the spaces between being filled up by balls of equal height with the leaves. In representing it a strawberry leaf is placed in the centre, and on either side of this a ball, and beyond these are two half-leaves (see fig. 48). This rank was introduced into England in the year 1387, Richard II. creating Robert de Vere first marquis. The marquis is the Marchio, Marchgrave, or Margrave, the governor of the marches or frontier provinces, a dignity which existed centuries ago in the Western Empire.

The coronet of the earl (see fig. 178) has eight lofty rays or spikes, each surmounted by a ball, and alternating with them are strawberry leaves of considerably less height. In drawings five of the rays should be seen and four of the leaves. Until the year 1387 the rank of the earl was the highest. It has

descended from Saxon times. The earl held jurisdiction over a certain amount of territory called the county, from his alternative Norman title of count. The term remains, though the relations between the county and the count have long since ceased. After awhile the older title of earl was re-established, and until quite recently has always been associated with some locality. Thus, for example, we have as early as the days of John and Henry II. the Earls of Gloucester, Cornwall, Leicester, Pembroke, and so forth.

The viscount was originally the vice-count, the count's deputy, and it was not till the fifteenth century that the bearer of the title held an independent rank.

The modern term "landlord," though now applied, amongst others, to the owner of a city court or alley, is a testimony to the old state of things when territorial possession and nobility were closely connected, and is a survival from the old feudal days when the nobles held their estates from the crown in exchange for service against the king's enemies.

The coronet of the viscount has sixteen large balls resting on the circlet and in contact with each other, while the baron has only six such, set at equal distances round the rim, and having intervening spaces. The rank of viscount was introduced by Henry VI. in the year 1440. The baron is the lowest in rank in the peerage.

"Every British gentleman entitled to bear coat-armour is noble, whether titled or not. It is only in comparatively recent times that this has been forgotten, and the term nobility exclusively appropriated to the peerage."<sup>1</sup>

The mitre is always placed as a crest over the arms of archbishops and bishops.

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<sup>1</sup> LORD LINDSAY'S "Lives of the Lindsays."



The hereditary rank of baronet was instituted by King James I. in the year 1611. As a title of high dignity it is of great antiquity, but it was not erected into a distinct order of hereditary nobility until the date we have named. It was extended to Ireland in 1619 and to Scotland in 1624. It was originally instituted as a reward for services or money-aid rendered to quell insurrection in Ireland or to advance the province of Ulster, each person elevated to this rank being responsible for the maintenance of thirty foot soldiers for three years. The amount so contributed was £250,000. King James at the first institution engaged that the number should not exceed two hundred, but this understanding was not adhered to. The Baronets of Scotland were established to advance the colonization of Nova Scotia.

Dexter being always held to be so much more honourable than sinister, our readers may wonder how it is that the "bloody hand" of the baronets is always the left hand. The explanation of this apparent anomaly is as follows: In an ancient expedition to Ireland, one O'Neile, finding his boat outstripped by another, at the landing cut off his left hand and threw it on shore, that he, or at least some part of him, might be the first to touch the new territory. The ancient-kings of Ulster claim descent from this foolish person. One of his descendants, Sir Phelim O'Neile, who was hanged for high treason in the reign of James I., was surnamed "*Lamh-derg Eirin*," the red hand of Erin. It was naturally easier for the right hand to cut off the left than the reverse, hence the left hand became the badge of Ulster.

By a decree in 1616 King James declared that the baronetage was "an Hereditary dignity meane in place between the degree of a Baron and the degree of a Knight."

The right to confer knightly rank was, we have seen, not originally the exclusive prerogative of royalty; the order might be conferred by any man who was himself a knight, and many an esquire who had conducted himself valiantly in fight was knighted there and then by the superior whom he had till then served. The title "Sir," which is prefixed to the Christian names of all knights, is said to be derived from Kyr, the abbreviation of the Greek word signifying Lord; though others affirm that it came through the Latin *senior*. Whichever may be the correct derivation, and it may well be that neither is, the fact remains that the title, whatever its original significance, has always been held in great honour, and is of high antiquity. After the accession of Henry III. the king alone had the power of creating a knight.

Knights are of two classes. The first are those admitted into the general fraternity of honour; the second, those who in addition to this are enrolled in some special companionship or Order. The earliest example of this latter will be found in the Institution of the Knights of St. John of Jerusalem, otherwise known as the Hospitallers, an Order open to the knighthood of all countries, and introduced into England about the year 1100. The Knights Templars, a very similar body, were instituted about forty years afterwards. Both sprang from the circumstances of the crusades, and were afterwards suppressed.

The illustrious Order of the Garter was instituted by Edward III.,<sup>1</sup> and other honourable Orders are those of the Thistle, St.

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<sup>1</sup> Exact date of its foundation uncertain, probably the year 1344. There is no justification for the story touching the garter of the Countess of Salisbury, and Froissart, resident at the court at the time, makes no mention of the incident in his chronicle. The motto does not signify "Evil be to him who evil thinks," but "Shame be to the man who thinks evil of it"—not of

Patrick, and of the Bath. In more modern times we find, in 1818, the institution of the Order of St. Michael and St. George, and in 1861 the Order of the Star of India.

In view of the scandals and irregularities arising from time to time from the assumption of arms by those not entitled to bear them, difficulties felt even in the reign of Charles II., the letters patent issued by that king in 1682 are not without interest, wherein he declares that "no painter, glazier, goldsmith, graver, or any other artificer whatsoever he or they be, shall take upon them to paint, grave, carve, cut, devise, or set forth, by any means or ways any manner of arms, crests, cognizances, pedigrees or other devices appertaining to the office of arms, otherwise or in any other manner or form than they may lawfully do, and shall be allowed by the said Clarenceux, his deputy or deputies, according to the ancient laws and statutes of arms."

By the same instrument full powers were given to Clarenceux King-of-Arms "to correct, control and reform all manner of arms, crests, cognizances or devices unlawfully usurped, borne, or taken by any manner of person or persons contrary to the due order of the law of arms, and to reverse, pull down, or otherwise to deface, as well in coat-armour, helm, banners, standards, pennons, and hatchments of tents and pavilions, as also in plate, jewels, paper, parchment, windows, gravestones, tombs and monuments, or elsewhere, wheresoever they be set or placed, whether they be in shield, escutcheon, lozenge, square, roundle or otherwise, contrary to the ancient laws customs, rules, privileges and orders of arms." A set of in-

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the garter incident in the popular story, but of an Order so illustrious as the king intended it to be, and as it has always remained.

structions, one would imagine, of a sufficiently sweeping nature to meet the case. The first of these official visitations of which the records remain was made in 1528, being the twentieth year of the reign of Henry VIII., the last in 1687, the third year of the reign of James II.

The various foreign insignia of knighthood may not be worn by any British subject without the sanction of his sovereign; a wholesome rule. It is to his own monarch that an Englishman should look for honour, and though such a danger may at present appear absurd, it is quite possible to imagine a state of things arising where a service rendered to a foreign prince and paid for by a foreign decoration might be a detriment to the recipient's own country.

Amongst the most honourable foreign Orders of knighthood, such as are from time to time bestowed on eminent Englishmen, or which, though now extinct, have historic interest, are the following: the Order of the Golden Fleece of Spain, founded in the year 1429, and second only in dignity to the Garter; other Spanish Orders are St. Fernando, St. Hermenegildo, St. James of the Sword, instituted in the year 1170 to protect pilgrims to the shrine of St. James of Compostella from the Moors; Calatrava, 1158, and Alcantara, Orders arising out of the Moorish wars; and the Order of Christ and St. Peter, founded in 1216, arising out of the struggle with the Albigenses. The Russian Orders of St. Andrew, instituted by Peter the Great, St. Alexander Newsky, and St. George. The Austrian Orders of the Golden Fleece and of Maria Therese, the first dating from 1430. The Black Eagle and the Red Eagle of Brandenburg of Prussia. The ancient Orders of France were all suppressed during the great Revolution; the order of St. Michael, instituted in 1469 by Louis XI. was

revived by Louis XVIII., and the Order of St. Hubert, dating from 1416, was re-established in the year 1816. The Order of the Saint Esprit was the most distinguished order of chivalry in France, and the Legion of Honour must also be mentioned.<sup>1</sup> The Order of the Elephant of Denmark, founded in the twelfth century and revived by Christian V. in the year 1693, is, after the Garter and the Golden Fleece, the most valued and distinguished of all knightly honours. Other Orders of high dignity are the Sword of Sweden, established by Gustavus Vasa in 1522; the Tower and Sword of Portugal, established by Alphonso V. in 1459; and the Sardinian Order of the Annunciation, founded at a very early date, and remodelled in the year 1409 by Amadeus VIII. of Savoy.

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<sup>1</sup> Instituted by Napoleon Buonaparte in 1802, when First Consul. On the restoration of the Bourbons, Louis XVIII. in 1814 confirmed the Order. According to the idea which presided at its establishment the Legion of Honour was an essentially democratic institution, although it seemed to confer a kind of aristocratic privilege, and form, as it were, the base of a new order of nobility. It consecrated the principle of the equality of all in the rewards of national gratitude, and affirmed the possibility of every citizen earning for himself full recognition of his merit and the services he had rendered to the State.

## CHAPTER VIII.

Badges—Their Use and Nature—Clearness essential—Difference between Badge and Device—Royal Badges—The Red and White Roses—The Feather Badge of the Prince of Wales—Crescent Moon of the Percys—White Swan of the Bohuns—Bear and Ragged Staff of the Beauchamps—White Lion of the Howards—The Orange Tree—The Daisy—The Shamrock of Ireland—The Thistle of Scotland—Other Floral Badges—Badges of the Scottish Clans—Merchants' Marks—Liveries—Naval and Military Uniforms—Flags—Early Use of Standards—Biblical References—The Pennon—Knights-Banneret—Banners—Standards—The Royal Standard—Early Difference in Scotch and English Royal Standard—The Union Jack—The Cross of St. George—Meaning of the word Jack—The White Ensign—The Red Ensign—Mercantile Company's Flags—The Blue Ensign—Early Naval Supremacy—The Claim to Sovereignty of the Seas—Regimental Colours—Tricolor Flags—The Union Jack of Sweden and Norway—The Geneva Convention—The Red-Cross Flag—The Turkish Crescent—Value of Knowledge of Flags—Conclusion.

BADGES, though often confounded with crests, are a perfectly distinct thing. The coat-of-arms was at once too sacred and too elaborate a thing to place on the coats of the large body of retainers in attendance. The arms were the personal bearing of the lord, and not to be shared with the woodman and the scullion. What was wanted for them was not an elaborately embroidered shield of arms, but some simple and striking mark by which they could be readily known as the servitors of the family or connected with it by any tie that was not necessarily menial. These badges were originally worked on



a ground of the family colours, and later on, embossed on metal, in the first case being worn on the breast, and in the second attached to the arms. This device was occasionally some simple and conspicuous charge selected from the family arms, but more commonly it was an altogether independent form, chosen at the fancy of the owner, but so far distinctive that there could be no mistake as to the liege lord to whose service its wearers were attached.<sup>1</sup> Thus Shakespeare in "Henry VI." writes, "Might I not know thee by thy household badge?" Drayton again writes, "Behold the eagles, lions, talbots, bears, the badges of your famous ancestors."

The extensive use of badges by the retainers of princes and nobles is sufficiently indicated by an order of king Richard III., that is still extant, for the making of thirteen thousand of his badge, the boar, to be worn at his coronation. So well known were the badges of the leading nobility that we often find in the old ballads the nobles referred to, not by name, but by their device. As for instance, "The fry cresset hath lost hys lyght," a reference to the Duke of Exeter. "He is bownden that our dore should kepe, Talbot our good dogge," in allusion to the Earl of Shrewsbury. "The Bere is bound that was so wild for he hath lost his ragged staffe," a hit at the Earl of Warwick. "The Fawkoun fleyth and hath no rest, tille he witte where to byge hys nest," a reference to the Duke of York.<sup>2</sup> The memory of many of these old badges still

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<sup>1</sup> Owing to want of this distinction we read in "Baker's Chronicle," that at the Battle of Barnet, in 1471, "a strange misfortune happened to the Earl of Oxford and his men, for they having a star with streams on their livery, as King Edward's men had the sun; and the Earl of Warwick's men, by reason of the mist, not well discovering the badges so like, shot at the Earl of Oxford's men that were on their part."

<sup>2</sup> Good examples of this allusion to various nobles through their arms

survives in the inn signs found over the country, such as the White Hart, the Falcon, the Swan, the Spread Eagle, the Red Lion, the Cross Keys, and many others.

The badge was not merely worn by the retainers and men-at-arms, it was impressed, engraved, stamped, painted, cut or in any other necessary way marked upon books, plate, furniture, pottery, stained glass, and other property. It is often called the cognisance, a word signifying that by which a thing is known, and the term is a very happy and expressive one.

Badges began to come into use at an early date, the reign of Edward III. being the period when they were perhaps most abundantly employed. "This age did exceedingly abound with impresses, mottoes, and devices, and particularly King Edward III. was so excessively given up to them that his apparel, plate, bed, household furniture, shields, and even the harness of his horses, and the like, were not without them."<sup>1</sup> To deprive a nobleman of the right to use arms and his badge was a terrible penalty; all our readers will remember how

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may be found also in the writings of Dante. In the "Inferno," for example, we read—

"There Polenta's eagle broods,  
And in his broad circumference of plume  
O'ershadows Cervia."

The allusion is to Guido Novello da Polenta, whose arms were the displayed eagle. Elsewhere we find, "The green talons grasp the land," the reference here being to the over-lordship of Ordolaffi, who bore upon his shield a lion vert. We read too of

"Lamone's city, and Santerno's range,  
Under the lion of the snowy lair"—

or in other words, under the rule of Machinardo Pagano, whose arms were an azure lion on a field of silver.

<sup>1</sup> ASHMOLE : "History of the Order of the Garter."

Bolingbroke, in reciting the degradations he has suffered at the hands of King Richard, dwells upon this, and tells how his enemies have

“From my own windows torn my household coat,  
Raz'd out my impress, leaving me no sign—  
Save men's opinions, and my living blood—  
To show the world I am a gentleman.”

Though the terms badge and device are often used as though they were synonymous terms, there is in reality a marked difference between them. The whole intention of the badge was publicity, whereas the impress<sup>1</sup> or device was adopted often merely temporarily, was changed freely, and contained a latent meaning that was intentionally rendered difficult of detection. In England these mystifications were not received with much favour, but in France and Italy they were very freely indulged in throughout the fourteenth and fifteenth centuries. Many very interesting examples may be found, but it is needless to give illustrations, as these devices are in no way heraldic in character.

Examples of the badges of the English sovereigns may be frequently seen carved on our ancient castles and figured in the old stained glass. Such a palace as Hampton Court is a perfect museum of illustrations, and, apart from such visible examples, contemporary literary allusions may be freely found. Of the badges of the earlier monarchs we have little but tradition, but when we arrive at the reign of Henry II. we find ourselves on more solid ground, the broom or *planta genista* being his well known badge. Richard I. adopted a star and

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<sup>1</sup> “To describe emblazon'd shields,  
Impresses quaint, caparisons.”

—“Paradise Lost,” book xi.

crescent.<sup>1</sup> John and Henry III. also employed the same badge, while Edward I. chose a golden rose. Edward II., son of Eleanor of Castile, took the castle of Castile as his badge; while Edward III., during his reign of over fifty years, adopted at various times a fleur-de-lys, a falcon, a griffin, and various other forms. Richard II. in like manner changed his badge freely; the one by which he is best known is the white hart lodged;<sup>2</sup> other favourites were the white falcon, and the sun in splendour. Henry IV. took the monogram SS, an eagle, a white swan, a red rose, a columbine flower, a panther, a white antelope, and a crescent.<sup>3</sup>

The Collar of SS, or Collar of Lancaster, was worn by the adherents of that house, and was composed of the letter S constantly repeated. While its origin is uncertain, it has been conjectured that it is based on the word *Soveraygne*, the motto of Henry IV. The red rose as the badge of the Lancastrians is familiar to every one.<sup>4</sup>

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<sup>1</sup> "The bright and morning Star," rising from between the horns of the prostrate crescent moon, was the symbol of the victory of Christianity over the forces of the false prophet in the wars of the crusades.

<sup>2</sup> On the bronze recumbent effigy of the king in Westminster Abbey the drapery is diapered over with sprigs of broom and the couchant hart; the first being derived from his grandfather, Edward III., the other from his mother, Joan of Kent.

Amongst the few who attended the unfortunate king after his capture by the Earl of Northumberland, we learn from a Chronicle, dated 1399, was "Jenico d'Artois, a Gascoigne, that still ware the cognizance or device of his master, King Richard, that is to saie, a white harte, and would put it from him neither by persuasion nor threats: by reason thereof when the Duke of Hereford understood it he caused him to be committed to prison within the castle of Chester. This man was the last which ware that device, and showed thereby well his constant heart toward his master."

<sup>3</sup> The king is described in Hall's Chronicle as "mounted on a white courser, barbed with blewe and grene velvet, embroidered sumptuouslie with swanes and antelopes."

<sup>4</sup> "It is too lamentably known in this Land, the Civill warres betweene

Henry V. selected as his badge a flaming beacon, said to be taken by him, "to show that he would be a light and guide to his people to follow him in all virtue and honour"; or, according to another old writer, as "signifying his sudden and hotte alarmes in France." He also adopted a crowned fleur-de-lys, antelope, and swan. Henry VI. at various times employed two crossed ostrich feathers, chained antelope, and a panther; Edward IV., the white rose of York,<sup>1</sup> to which, after the battle of Mortimer's Cross in 1471, he added golden rays; a falcon and fetterlock, and the sun in splendour, were also chosen by him. The fetterlock is a form of padlock.<sup>2</sup> Richard III. chose the white boar, the white rose, and the sun in splendour, the first of these being his favourite badge. Hence the allusion in Shakespeare's "Richard III," act iii., sc. 2:

"To fly the boar before the boar pursues  
Were to incense the boar to follow us,  
And make pursuit, when he did mean no chase.

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the houses of the two brethren, John of Gaunt, Duke of Lancaster, and Edmond of Langley, Duke of Yorke, the one making a red Rose his cognizance for them and their followers, the other a white: it is sayd that before this division there was seene at Longleete, a white Rose tree to beare on the one side faire white Roses, and on the other side red, prognosticating as it were both the division and uniting of both these families."—PARKINSON, "Theatrum Botanicum."

<sup>1</sup> "Then will I raise aloft the milk white rose,  
With whose sweet smell the air shall be perfum'd,  
And in my standard bear the arms of York."

"Now is the winter of our discontent  
Made glorious summer by this sun of York."—SHAKESPEARE.

<sup>2</sup> The family of Lockhart bears a fetterlock and a human heart within it. Sir Simon de Locard was appointed with Sir James Douglas to bear the heart of the Bruce to the Holy Land, and in memorial of this charge he changed his name to Lockhart, as he had the guardianship of one of the two keys of the casket that contained the heart of his sovereign.

Go, bid thy master rise and come to me;  
And we will both together to the Tower,  
Where, he shall see, the boar will use us kindly."

And again in act v., sc. 3:

"The wretched, bloody, and usurping boar,  
That spoiled your summer fields and fruitful vines,  
Swills your warm blood like wash, and makes his trough,  
In your embowelled bosoms, this foul swine,  
Lies now even in the centre of this isle."

After the fatal battle of Bosworth, "the proud bragging white boar," which was his badge, was, says a chronicler, "violently rased and pulled down from every sign and place where it might be spied."

After the battle the crown was found concealed in a hawthorn bush. It was placed on Richmond's head, and he was hailed king of England under the title of Henry VII. Amongst the numerous badges that he adopted were the



FIG. 180.

hawthorn bush, the Tudor rose, the portcullis, red dragon, and white greyhound. The Tudor rose (fig. 180), a rose per pale white and red, or a white rose within a red one, was the symbol of the reconciliation of Yorkist and Lancastrian by the marriage of the king with Elizabeth of York.<sup>1</sup> The port-

<sup>1</sup> See "A Crowne-garland of Golden Roses gathered out of England's



cullis was an allusion to this monarch's descent from John of Gaunt, and the red dragon was the device of the ancient British princes, as the king claimed direct descent from Cadwallader, the first king of Wales. Henry VIII. retained these devices,<sup>1</sup> with the exception of the hawthorn bush. Edward VI. re-introduced the sun in splendour, and continued the use of the Tudor rose. One favourite badge of Queen Mary was a Tudor rose impaling a pomegranate. At other times, within a circle of golden rays, the dexter half of a Tudor rose, the sinister semicircle having a sheaf of arrows—devices in each case showing her descent from the houses of Tudor and of Aragon. The pomegranate was the badge of Queen Catherine, and the sheaf of arrows the badge of Aragon.

Elizabeth adopted the Tudor rose, a phoenix amidst flames, a falcon holding a sceptre, and many others; the falcon she derived from her mother.<sup>2</sup> To the rose she applied the motto,

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loyal garden. A princely song made of the red rose and the white, royally united together by king Henry VII. and Elizabeth plantajinet.

“ These roses sprang and budded faire, and carried such a grace,  
That Kings of England in their armes afford them worthy place,  
And flourish may these Roses long, that all the world may tell,  
The owners of these princely floures in virtues doe excell.”

<sup>1</sup> A ballad maker of the period sang of Henry as the “Royal Rose.”

“ This rose will into France spring,  
Almighty God, him hither bring,  
And save this flower which is our king,  
This Rose, this Rose, this Royal Rose.”

<sup>2</sup> At the coronation of Ann Boleyn, there was in Leadenhall a pageant, and amongst other emblems was “sett a goodlye poste of golde, set on a little mountain environed with red roses and white, and there came down a faulcon all white and set upon the poste, and incontinentlie came down an angel with great melodie, and set a close crowne of golde on the faulcon's head.”

"*Rosa sine Spinâ*," a rose without a thorn, and lest this should seem exceptionally vainglorious, she placed around the phoenix the words "*sola phoenix omnia mundi*," sole phoenix of the whole world, and on her medals and tokens her full-faced portrait and the inscription "*Angliæ Gloria*," the glory of England. At the union of the two kingdoms, James I. took as his badge a thistle and a rose dimidiated and crowned, and the motto, "*Beati pacifici*," Blessed are the peacemakers. Charles I.,<sup>1</sup> Charles II., and James II. used the same badge, but omitted the motto, as the allusion in it was to the end of the struggle between Scotland and England, and the alliance was consummated in the reign of James I. Mottoes of like nature were placed by James I. on his coinage; as, for example, "*Fecit eos in gentam unam*," He made them into one people. "*Tueatur unita Deus*," May God preserve them united. "*Henricus rosas, regna Jacobus*," Henry united the roses, James the kingdoms.

Anne, instead of dimidiating the two emblems, took as a badge a rose and a thistle growing from the same branch. Though the rose, shamrock, thistle, and red dragon still continue the badges of the four great sections of the United Kingdom, the use of personal badges by our English sovereigns ceased with the reign of Queen Anne.

No better or more familiar illustration of a badge can be given than the well known feathers borne by the Prince of Wales. The generally accepted belief is that both badge and motto were won by the Black Prince at Cressy from King

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<sup>1</sup> On a medal issued by Charles I. after the Scottish rebellion in 1639, to commemorate the pacification and the preservation of the Union, a hand is seen on the reverse side issuing from the clouds and holding a cord uniting a rose and a thistle.

John of Bohemia. We see this popular idea, for instance, in the lines of Aleyn :

“There lay the trophie of our chivalry,  
Plumed of his ostridge feathers, which the Prince  
Tooke as the ensign of his victory,  
Which he did after weare, and ever since  
The Prince of Wales doth that atchievement beare,  
Which Edward first did win by conquest there.”

This, after all, is mere tradition ; there is entire lack of any contemporary comment or confirmation, and the origin of the device is absolutely unknown. The crest of the king of Bohemia was not an ostrich plume at all, but the wing of an eagle, a crest suggested by the arms of that kingdom, gules, an eagle displayed with two heads, chequée or and sable.

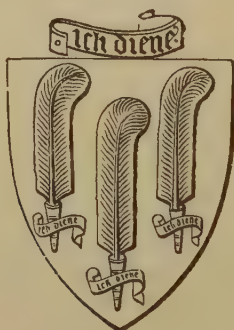


FIG. 181.

In accordance with the directions given in the will of the Black Prince, it was ordered that his body at the funeral obsequies should be preceded by two men on horseback bearing shields, “l’un pur la guerre, de nos armes entiers quartellez : et l’autre pur la paix, de nos bages des plumes d’ostruce,” and that these same devices should be sculptured on his tomb, as

they may to this day be seen in Canterbury Cathedral on each side of his monument, with the inscriptions, "For war" and "For peace." It seems scarcely probable that a badge which is so emphatically declared to be for peaceful occasions should have sprung into existence on the battle-field. His shield "for peace" may be seen in fig. 181. The ostrich feather was in fact a popular badge, and there are many illustrations of its use where the martial achievements of Cressy can have had nothing to do with the choice. The Black Prince sometimes used three feathers as his badge and sometimes one, and so did his brother John of Gaunt, and his nephews, Edmond Duke of York, and Richard Duke of Cambridge. The feather was also used as a badge by Richard II.,<sup>1</sup> by Henry IV., and by Henry V., while Henry VI. sometimes bore two feathers crossed, while the Harleian MS. 6163 gives as an alternative arrangement amongst this king's "bagies," three ostrich feathers erect, argent penned or. A black shield with ostrich feathers was also a device of Queen Philippa, as we find from a document giving the list of her property, in the year 1370, and it is found again on a seal of Edward III. Ostrich feathers were borne alike by Lancastrian and Yorkist, by the Tudors and by the Stuarts, sometimes plain, sometimes with golden quills, sometimes with the quills of various colours,<sup>2</sup> or with the strap of the garter running up their centres,<sup>3</sup> some-

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<sup>1</sup> In illumination in Harleian MS. 1319, Richard II. is represented on horseback, the trappings of his charger being red semée of golden ostrich feathers; and this monarch we find granted an augmentation to the Duke of Norfolk of two upright ostrich feathers.

<sup>2</sup> As for example, barred argent and azure, the badge of Sir John Beaufort.

<sup>3</sup> As on the seal of the Duke of Gloucester, uncle of Henry IV.

times with the motto escroll<sup>1</sup> twined round them, and in various other ways modified.

The Harleian MS. No. 304 says, "The ostrich fether, sylver, and pen gold is the King's. The ostrich fether, pen and all, sylver, is the princes. The ostrich fether, gold ye pen myrne is the Duke of Lancaster's."

As every noble house had its badge no less than its arms, it is manifestly impossible to do more than give a few illustrative examples. The crescent moon was the well known badge of the powerful and historic house of Percy. "The noble Piercy" was one of the barons who won the Great Charter at Runnymede, and was appointed one of the Council of twenty-five appointed to see its stipulations observed by the king. He, we read in Drayton, "with a bright crescent in his guidon came." At the Battle of Towton, in 1461,—

"Upon the Yorkists' part there flew the ireful bear,  
On the Lancastrian side the crescent waving there."

In the old ballad of "The Rising of the North," an insurrection that cost the Percy of that day his head, we read that—

"Earl Percy there his ancyent spred,  
The half-moon shining all soe faire."

The white swan of the Bohuns with a coronet round its neck, from which a chain depends, is another characteristic device of great historic interest. In Exeter Cathedral we may see the monument of Margaret Bohun, Countess of Devon, with a swan at her feet, and wherever any castle, tomb, or other belongings of the Bohuns may be found, there in profusion will be the well known family badge. It was the

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<sup>1</sup> As on the seal of King Henry IV.

favourite badge of Henry V., in honour of his mother Mary de Bohun. It may be seen on the seal of Sir Humphrey de Bohun as early as 1298.<sup>1</sup>

Amongst the various properties of Westminster Abbey, as set forth in an inventory made in the year 1540, we find an "Orphreys of blewe velvett with swanys and thys letter A of perle, of the gifte of Sir Thomas of Woodstock for Corpus Xpi Day." Thomas of Woodstock married Eleanor Bohun: the A is no doubt the initial of Alianora, while the swans are the Bohun badge. On the indenture of Dec. 1st, 1387, between this nobleman and the Abbot of Westminster, touching certain vestments and other gifts of his to the Abbey, his seal bears within a quatrefoil the trunk of a tree—the wood stock—standing surrounded by water, on which two chained swans, the De Bohun badge, float.

Another very famous badge is the bear and ragged staff (fig. 173) of the Beauchamp family, the Earls of Warwick. The device was originally borne by the Saxon lords of Warwick. In the church of St. Mary, Warwick, lie many of the family, and the badge frequently occurs upon the armour, robes, etc., of the effigies, and in some cases the feet rest upon a bear. Shakespeare repeatedly speaks of the bear as the Warwick badge, and in fact in many cases uses the cognisance alone when speaking of the Earl.

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<sup>1</sup> Clement IX. took a white swan as one of his devices, adding to it a motto signifying "Melody with Purity," the allusion being not only to its spotless white, but to the sweet song of the dying swan, a firm article of faith in the Middle Ages, and one often referred to by our poets:

"Place me on Sunium's marbled steep,  
Where nothing, save the waves and I,  
May hear our mutual murmurs sweep:  
There, swan-like, let me sing and die."



“Call hither to the stake my two brave bears,  
That with the very shaking of their chains  
They may astonish these fell, lurking curs;  
Bid Salisbury and Warwick come to me.”

Drayton<sup>1</sup> too exclaims in one of his dramas :—

“Who will muzzle that unruly bear,  
Whose presence strikes our people's hearts with fear?”

In the list of charges for fitting out one of the ships in which the Earl of Warwick, in the time of Henry VI., went over to France, where he had been appointed to a high command, we find amongst the various items, “a great streamer for a ship of forty yards in length and eight yards in breadth with a great Bear holding a Ragged Staff poudred full of Ragged Staffs, and sixteen Standards of worsted entailed with a Bear and a chain.” The bear was the badge of one early member of the family, and the ragged staff of another; but the two were speedily blended into one cognisance, and have been so borne for centuries.

The white lion of the Howards<sup>2</sup> is another honourable and venerable device, and to this may be added the equally famous badges of the buckles of the Pelhams, the Talbot hound, the sickle of the Hungerfords (fig. 182), the garb of the Peverels,

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<sup>1</sup> The county employs the same badge, and has done so for hundreds of years, hence elsewhere in Drayton we meet the line,—

“Stout Warwickshire, her ancient badge, the bear.”

<sup>2</sup> Hollingshed states that after the memorable victory over the Scots at Flodden Field, “Thomas Howard, Earl of Surrie, gave to his servants as a note of this conquest, this cognisance (to wear on the left arm), a white lion (the beast which he before bore as the proper ensign of that house) standing over a red lion (the peculiar note of the kingdom of Scotland) and tearing the same red lion with his paws.”

the acorn of the Arundels,<sup>1</sup> the Beaufort portcullis, the mullet of the Clintons, and many others.

During the reigns of William and Mary, Anne, and George I., a very full and interesting series of medals, dealing with alliances, battles, sieges, treaties, and other signal events, was issued. On these we may often see the orange tree as the badge of the Prince of Orange; thus on the reverse of one of these we see the lion of the Netherlands standing over a terrestrial globe that is wreathed with orange branches, and on another we find a flourishing orange tree laden with fruit, and near it an old oak tree blown down (an emblem of the late king), together with the motto, "*pro glandibus aurea poma*," golden fruit instead of acorns. On a third we find England in guise of a female figure,<sup>2</sup> sitting upon the prow of a ship, under the shade of an orange and a rose tree, whose interwoven boughs pass through a crown. Around is written the motto, "*Golden fruit with roses grow*."

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<sup>1</sup> In a contemporary MS. preserved in the library of the College of Arms the silver crescent of the Percys, the acorn of the Arundels, the white lion of the Howards, figure with many others in an interesting list of the badges used by the principal nobility in the reign of Edward IV.

<sup>2</sup> This personification of our country first appears on the coinage of Antoninus Pius, who died A.D. 161. Here we find a sitting figure, her arm resting on the edge of a shield by her side, in one hand a standard, and in the other a javelin, the whole being exceedingly like the figure we are so familiar with on our pence. The representation of Britannia, however, disappeared for a period of one thousand five hundred years, and reappeared on the copper money of Charles II. The figure on these coins is that of Frances Theresa Stuart, afterwards Duchess of Richmond. She sat as a model to John Roettier, the engraver to the Mint. Pepys in his Diary, under date Feb. 25th, 1667, mentions the new issue, "Where in little there is Mrs. Stewart's face as well done as ever I saw anything in my whole life, I think; and a pretty thing it is that he should choose her face to represent Britannia by."

Many floral forms have been used as badges. The daisy<sup>1</sup> was the cognisance of Margaret of Anjou, the wife of Henry VI. Margaret of Valois, too, had the daisy flower worn in her honour, and St. Louis of France took as a badge a daisy, in compliment to his wife, Marguerite of Provence. The white lily was the badge of the Ghibellines, and the orange lily that of the Guelphs. The scarlet carnation was the chosen



FIG. 182.

flower of the Stuarts, as in later days the violet was identified with the Napoleons. Fig. 183 is a modern example of a floral device, the official stamp of the Science and Art Department. For a body, one of whose leading functions is the cultivation of the public taste, it is unfortunate. One does not see why, the rose, thistle, and shamrock being fairly naturalistic, those very meaningless scrolls of conventional ornament should be placed below the letters, while the rose, which apparently bears the

<sup>1</sup> "The daisie, a flour white and rede,  
In French called la belle Margarete."—CHAUCER.

whole weight of the crown on its edge, has not even a decently sturdy stem of its own, but twines weakly round the shamrock and thistle for support.

Whatever one's political feelings may be, all lovers of nature will regret that in these latter days the primrose should have become a party emblem. Its tender beauty should endear it



FIG. 183.

equally to all. The Radical should not feel that he dare but admire it by stealth and under protest, nor the admirer of Lord Beaconsfield feel bound, at least one day in the year, to wear its delicate blossoms less for their own attractiveness than as a party symbol.

The shamrock<sup>1</sup> of Ireland is a scarcely less familiar badge than the rose of England. According to legend, St. Patrick, while preaching in Ireland, failed to make his rude hearers at

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<sup>1</sup> "As softly green  
As emeralds seen  
Through purest crystal gleaming;  
Oh the shamrock, the green, immortal shamrock!  
Chosen leaf  
Of bard and chief,  
Old Eriu's native shamrock."—MOORE.

all comprehend the doctrine of a Triune Deity, until, glancing downwards, he spied at his feet a trefoil leaf, and made its familiar form a symbol of the truth he would impress upon them, and ever since the conversion of Ireland to Christianity, St. Patrick has been the patron saint of the nation, and the little trefoil leaf its chosen badge and emblem.

A very considerable diversity of opinion exists as to what should be deemed the true shamrock, for while some believe that it is one of the numerous species of trefoil, others hold it to be the wood-sorrel. In Morison's "History of the Civil Wars in Ireland between 1591 and 1603," we find the following passage:—"They willingly eat the herb schamrock, being of a sharp taste," a passage that at least shows that about that date the wood-sorrel was called the shamrock, since it is the only trifoliate leaf of acid flavour, and therefore, by old writers sometimes called sour trefoil, and at other times wood-sour. A further argument in favour of the wood-sorrel, slight in itself, though assisting to form a cumulative weight of evidence, is found in the rigid adherence of the leaf to the trefoil type. To find a "four-leaved shamrock" would never have been held to be so sure a passport to good fortune if such a discovery were at all common.

The thistle, the chosen emblem of the Scotch, was, it is legendarily said, adopted by that people in memorial of the deliverance of their land through its agency from an invasion of the Danes. A large force of the enemy, having landed, were marching steadily on the unsuspecting force that should have been on the alert to receive them, when one of the invaders, treading with bare feet in the darkness on one of these plants, uttered a cry of pain that sufficed to warn the Scottish force of the imminent peril to which they had been

exposed, and gave them such timely notice as enabled them to beat off their crafty foes. The motto, "Nemo me impune lacessit," that always accompanies the heraldic use of the thistle, is a very suggestive one, and may well serve as a moral or application to the legend we have just quoted.

Opinions have been much divided as to which species may justly be considered the typical one, but the matter is scarcely worth a controversy. The form employed is a somewhat conventional one, no botanical exactitude being necessary in the heraldic use of the plant.

Sir Harris Nicholas, however, in his "History of the Orders of Knighthood," shows that so far from the thistle being assumed as a badge at any such early period as the legend we have quoted would infer, it is not alluded to in any way as an emblematic object until the reign of the Scottish James III., when we find it referred to in an inventory of the property of that monarch at his death in 1485—"a covering of variand purpir tarter browdin, with thrissils and a unicorn." It was, beyond doubt, a national badge in 1503, as in that year Dunbar wrote a poetic allegory, entitled the "Thrissill and the Rois," on the union of James IV. and the Princess Margaret of England. The expressive motto was not used till 1579; it first appears on the coinage of James VI., where it surrounds the thistle that occupies the centre of the coin.

The Stuarts adopted as a badge the cotton thistle; it is a scarce plant in Scotland, and though sometimes cultivated as the veritable Scottish thistle, can have but little claim on our recognition as the badge of the nation.

The Scottish clans have always been distinguished not only by their tartans, but by their badges. As there are over forty of these it seems scarcely worth while to give a complete list,



but as illustrations we may refer in passing to the Cameron oak, the Drummond holly, the Frazer yew, the laurel of the Grahams, the MacGregor pine, the ivy of the Gordons, the mountain ash of MacLachlan, the fern of the Robertson, the MacLeod whortleberry, and the golden broom of Forbes.

We pass now to a brief consideration of merchants' marks. These are badges of high antiquity, and were granted to citizens who did not possess hereditary right to arms.<sup>1</sup> The modern trademark is a survival. These marks were of two kinds, the personal and that appertaining to the guild. Where a man entitled to bear arms adopted the calling of a merchant, we may often find both his shield and his mark on his monument, or memorial brass, or window. In the "Vision of Piers Plowman," written in the reign of Edward III., we read of—

"Wyde wyndows ywrought ywritten full thikke  
Shynen with shapen sheldes, to shewen about  
With merkes of merchants ymediled betwene  
There is non heraud that hath half swich a rolle."

In the South Kensington Museum several beautiful specimens of mediæval stained glass of this character may be seen. We find the wool-staplers' guild bearing a special mark early in the fourteenth century, and stringent laws were made to preserve all such devices from being tampered with or used by those who had no right to them.

A glance at any collection of merchant-marks will show us that the cross is an almost essential feature in them, no doubt

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<sup>1</sup> In "The Duty and Office of an Herald," by Lancaster Herald, in 1605, direction is given "to prohibit merchants and others to put their names, marks, or devices in escutcheons or shields, which belong to gentlemen bearing arms, and none others."

from the three preceding is not a real likeness of the crest of the merchant as a person, but a representation of his rank, position, the number of children, the color of armor, and other points of the armorial. Figs. 184 to 187 give us some few examples. The spreading base is suggestive of the books for shipping and trading taken to port. It has been suggested that the character has been placed above these marks for the reason



Fig. 184.

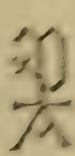


Fig. 185.

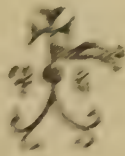


Fig. 186.

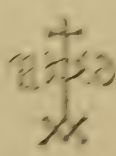


Fig. 187.



Fig. 188.

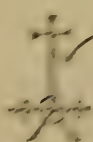


Fig. 189.



Fig. 190.

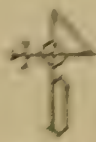


Fig. 191.

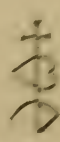


Fig. 192.

is derived from the character usually found by John the Baptist. The proper name of such merchants, but if so, the family was transmitted by various means, it had not the just meaning as we find it when on the banner of the Baptist, culture, instruction, advancement, and virtue.

Special marks were used not only by merchants, but by

\* The character of the character Flower was far more common in the early period than in these later times. The word was the last of the character found by some ancient families, and these characters were the earliest heraldry of the later family.

notaries, and others holding an official position, but not capable of bearing arms or entitled to their use. Thus we find them adopted by the early printers,<sup>1</sup> bell-founders, potters, cutlers, and the like.

Though liveries are now considered a menial thing, in the Middle Ages they were worn by men of rank without any feeling of humiliation or the deterioration of a man's self-respect. Thus Stowe describes the entry of the Earl of Oxford into London, with an escort of eighty gentlemen, all wearing the orange-tawny of the over-lord, and his cognizance, the blue boar, embroidered on their shoulders. During the early dynasties in England, and on the Continent, sumptuous dresses were given to all the members of the court, and even the son of a duke or an earl, serving as a page, wore the livery of the prince he served. This distribution of apparel was called a *livrée*, a word that has since been corrupted into livery. The custom dated from about the time of the Conquest. Many of the nobler houses adopted a kind of family decoration, a golden collar, and the family badge suspended from it; these were often called livery collars. On the effigy of the poet Gower on his monument in St. Saviour's Church, Southwark, may be seen the livery collar of the Bohuns, while elsewhere, in pictures, monuments, and stained glass, we see others wearing, on golden chains, the white lion of March, the black bull of the Duke of Clarence, and other equally well-known cognisances.

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<sup>1</sup> As, for example, J. Stadelberger of Heidleberg, a lion rampant; M. Apiarius, a bear climbing up a tree in search of honey, and bees flying round; M. Lautzberg, a bull's head and star; C. Froschover, a gigantic frog, ridden by a child; A. Birekmann, a hen under a tree; N. Brylinger, hour glass held by a lion; G. Fowler, ravens in a nest at the top of a tree, fed by a hand issuing from the clouds; L. de Ravescot, a bear and an angel each holding a shield.

Pollok, in "The Course of Time," speaks of one who—

"was a man  
Who stole the livery of the Court of Heaven  
To serve the devil in."

And Milton writes :

"Now came still evening on, and twilight gray  
Had in her sober liveries all things clad."

The large bodies of retainers that followed the fortunes of their lord were a real danger to the State, and Richard II., apprehensive of the power of his barons, forbade yeomen to wear the livery or cognisance of any noble, except only a "menial or continual officer of the said lord." The term livery, as applied to the city companies, is derived from the custom of the retainers and followers of the Lord Mayor and Sheriffs wearing clothing of the form and colour required by these functionaries, and the wardens of the several companies each year delivered to the Lord Mayor a purse to obtain for their members sufficient cloth to make the necessary suits, and to pay for the privilege of being permitted to wear the civic livery.

In early times the livery colours were entirely arbitrary. The Plantagenets adopted scarlet and white; the House of York, crimson and blue; the House of Lancaster, blue and white; the Tudors, white and green; the Stuarts, gold and scarlet; while scarlet and blue was the choice of the House of Hanover. In like manner the great nobles chose what they liked, and were entirely unfettered by any rule in the matter.

Later on the requirement has been that the colours should be influenced by the tinctures of the shield, though custom steps in here and declines to adopt the brilliant colours of the herald. Hence, for the gold of blazonry, drab is substituted ;

and for the brilliant scarlet of the escutcheon, a duller red, such as the colours known as chocolate or maroon, is employed, exception being made in the case of royalty, where the scarlet and gold of the shield reappear in all their splendour in the royal liveries. The modern uniform, whether that of the militiaman or of the field-marshal, of the admiral or of the park-keeper, is analogous to the livery of old, since it symbolises the claim on the part of the dominant power to the service of its servants, though of course it is likewise an honourable distinction, and has many contingent advantages. Military uniforms were first used, nationally, in France, in the year 1668, during the reign of Louis XIV., and were very shortly afterwards introduced into England.<sup>1</sup> It was some time after this before they appeared in the British navy, the first notice of them being in a journal of March 5th, 1748, where we find the paragraph: "An order is said to be issued, requiring all his majesty's sea-officers, from the admiral down to the midshipman, to wear a uniformity of clothing, for which purpose pattern coats for dress suits and frocks for each rank of officers are lodged at the Navy Office, and at the several dockyards, for their inspection." This item of news was soon corroborated, and the use of a definite uniform for the royal navy dates from that year. James I. had indeed granted, in 1609, a warrant to six of the principal officers "liverie coats of fine red cloth," but this very limited application of the idea was soon discontinued.

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<sup>1</sup> "En Suisse cet usage est bien plus ancien: les chroniques parlent du corps de Zuricois entièrement habillés de blanc et bleu à la bataille de Morgarten (1315); du corp de Bernois couvert de vêtements blancs, avec un ours noir sur la poitrine (1365), de troupes de Saint Gall toutes vêtues de rouge à Grandson (1476), etc."—ADOLPHE GAUTHIER, "Les Armoiries et les Couleurs de la Confédération et de Cantons Suisses,"

Flags must now receive some little attention at our hands, as many of them are distinctly heraldic in character, while all of them are more or less devised according to heraldic principles.

The use of standards is of the most remote antiquity, though many of the forms seen upon the Egyptian, Assyrian, and Roman sculptures, while serving the same purpose as flags, are of entirely different form and nature. References to them are not uncommon in the Bible:<sup>1</sup> one of the most notable being found in the tenth chapter of Isaiah, ver. 18: "they shall be as when a standard bearer fainteth," a striking emblem of lost hope and of a failing cause. The fall of the standard might easily suggest to a well-nigh vanquished foe that it had been captured in the onward rush of ranks flushed with the hope of victory, and its disappearance would be the symbol of defeat.

In the ancient chronicles and ballads reference is made to various forms of flags now obsolete. Many of these indicated by their shape and size the position of the bearer. Sir Walter Scott, in "*Marmion*," speaks of where—

"A thousand streamers flaunted fair :  
Various in shape, device, and hue—  
Green, sanguine, purple, red, and blue,  
Broad, narrow, swallow-tailed, and square,  
Scroll, pennon, pensil, bandrol, there  
O'er the pavilions flew."

Milton, again, writes—

"Standards and gonfalons 'twixt van and rear  
Stream in the air."

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<sup>1</sup> As for instance, "The children of Israel shall pitch their tents, every man by his own camp, and every man by his own standard." "Every man shall pitch by his own standard, with the ensign of their father's house." "On the south side shall be the standard of the camp of Reuben: on the east the standard of the camp of Judah: on the west the standard of the camp of Ephraim: the standard of the camp of Dan shall be on the north."



And elsewhere describes the

“Banner’d host, under spread ensigns <sup>1</sup> marching.”

As early as the Roll of Karlaverok, in the year 1300, we read of

“Many a beautiful pennon fixed to a lance,  
And many a banner displayed.”

The pennon is a small flag of somewhat elongated proportions, sometimes in early examples triangular in form, but more ordinarily forked, or swallow-tailed at its extremity. This was carried on a lance, and was the personal ensign of the bearer, and was charged with his badge or some charge in his arms. Its form and nature is happily indicated in the following lines from “Marmion,” where the knight

“On high his forky pennon bore,  
Like swallow’s tail in shape and hue,  
Fluttered the streamer glossy blue,  
Where, blazoned sable, as before,  
The towering falcon seemed to soar.”



FIG. 193.

The pennoncelle, or pensil, was a diminutive pennon.

The banner is square or slightly oblong in form, and has, as we see in fig. 193, the entire coat of arms of the owner

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<sup>1</sup>

“Beauty’s ensign yet

Is crimson in thy lips, and in thy cheeks,  
And death’s pale flag is not advanced there.”

—“Romeo and Juliet.”

blazoned upon it and filling up its entire surface in just the same way as we find these charges represented upon his shield. It was the ensign of princes, nobles, and knights-banneret. When a knight performed some notably gallant service on the battle-field, the king recognised the deed by then and there cutting off the points of his pennon and reducing it to a square form, a recognition of his bravery that promoted him at once to the dignity of knight-banneret, and the adoption henceforth of a banner in lieu of the pennon. The banner was ordinarily attached to a lance, though sometimes we find it dependent from a trumpet. The pennons of our lancer regiments give one a good idea of the form and effect of the ancient pennon of the knight, though they do not bear distinctive charges, while the trumpeters of the Life Guards and Horse Guards have the royal banner attached to their instruments.<sup>1</sup> It is also borne by these distinguished regiments as a standard.

Admission to an Order of knighthood is characterized by ceremonial in which things military and religious are closely blended; and while the banners of the Knights of the Garter, richly blazoned with their armorial bearings, are suspended over their stalls in St. George's Chapel at Windsor, those of the Knights of the Bath are displayed in the Chapel of Henry VII. at Westminster Abbey. The monasteries and religious houses had their special banners for grand festivals, and we read that Edward I. made a payment of 8½*l.* a day to a priest of Beverley for carrying during one of his campaigns in France a banner bearing a figure of St. John.

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<sup>1</sup> "On every trump hanging a broal bannere."

And elsewhere a very similar allusion:

"Every trumpet his lordis armes bere."—CHAUCER.

The banner of a deceased nobleman, together with those of his relations, was borne at his funeral obsequies, and to these were often added others of a religious nature. Thus we find Richard, Earl of Salisbury, in the year 1458, ordering that at his interment "there be banners, standards, and other accoutrements according as was usual" for a person of his dignity; while to give but one more example out of many that could readily be brought forward, Sir Gilbert Talbot, in 1542, desired that four banners should be carried at his funeral, and these, not the symbols of earthly pomp, but "one of the Trinity, one of the Annunciation of our Lady, one of St. John the Evangelist, and one of St. Anthony."



FIG. 194.

The whole of the sail of a mediæval ship was often emblazoned with arms, and formed one large banner. This may be very well seen in the illuminations and seals of the period.

The term standard is now ordinarily applied to the royal banner bearing the arms of the United Kingdom. In earlier times the term was appropriated to any flag of noble size, bearing badges and motto. We find such standards chiefly during the fifteenth century, though some characteristic examples of both earlier and later date may be encountered. The red cross

of St. George is always placed next to the staff, the rest of the flag being ordinarily divided horizontally into two tinctures, the prevailing colours in the arms of the bearers, while the edge of the standard is richly fringed or bordered. Fig. 194, the standard of Sir Henry de Stafford, A.D. 1475, is a good example of the treatment adopted.

All animal charges on flags should be placed as if moving or looking towards the staff. The upright strip next the mast from top to bottom of a flag is termed technically the dip, or the hoist, while the outer portion is called the fly.

The Royal Standard (see fig. 100), bearing the arms of England in the first and fourth quarters, Scotland in the second and Ireland in the third, should only be hoisted when the sovereign or some member of the royal family is actually within the palace, at the saluting point, or on board the vessel where we see it flying, though this rule is by no means observed in practice. The only exception really permitted to this is that on certain royal anniversaries it is hoisted at some few fortresses at home and abroad that are specified in the Queen's regulations.

The Scotch resented the position of their lion in the second quarter while the lions of England were placed in the first, on the ground that Scotland was an older monarchy than England,<sup>1</sup> and that in any case, on the death of Queen Elizabeth the Scottish monarch virtually annexed England, and kindly undertook to get the Southrons out of a dynastic difficulty by undertaking to rule England as well as Scotland. Through-

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<sup>1</sup> "The King of Scotland, being equal in dignity with the Kings of England, France, and Spain, attained to that dignity before any of these."—MACKENZIE, "Treatise on Precedency."

out the reigns of several of our kings after the Union the arms of Scotland were placed on the dexter side of the flags or shields displayed north of the Tweed, and on all seals peculiar to Scottish government business. For nearly two hundred years this precedence of the Scottish arms was, rightly or wrongly, given where the royal standard was displayed in Scotland; and so lately even as the year 1853, it was made a grievance that at Edinburgh Castle and other military posts in Scotland, this claim of the "ruddy lion ramping in the field of gold" to the premier place in the flag was not recognised. It was also a complaint that in the Union Jack the cross of St. George is placed over that of St. Andrew, and that the lion of England had the impertinence to act as the dexter supporter to the royal arms instead of giving place to the unicorn. It is nevertheless very desirable, and in fact essential, that the national arms should be identical in arrangement in all parts of the kingdom, and this identity is now thoroughly established. One can only wonder that Irish patriots have not in the same way insisted on yet a third variation, requiring in all Government buildings and fortifications in Ireland that the Irish harp should occupy the upper dexter quarter in all flags, stone-carvings, or other occasions for the display of the joint arms.

The National or Union Flag, popularly termed the Union Jack, is composed of the three crosses of St. George, St. Andrew, and St. Patrick. The first Union Jack, consisting of the crosses of St. George and St. Andrew was declared to be the national flag of Great Britain by James I. in the year 1606. The banner of England is argent, a cross gules; the banner of Scotland is azure, a saltire argent, and the two were combined into the Union flag in the year named.

The Royal Ordinance ran as follows: "Whereas some difference hath arisen between our subjects of South and North Britain, travelling by seas, about the bearing of their flags—for the avoiding of all such contentions hereafter we have, with the advice of our Council, ordered that from henceforth all our subjects of this isle and kingdom of Greater Britain, and the members thereof, shall bear in their maintop the Red Cross, commonly called Saint George's Cross, and the White Cross, commonly called St. Andrew's Cross, joined together, according to a form made by our Heralds, and sent by us to our Admiral to be published to our said subjects; and in their foretop our subjects of South Britain shall wear the Red Cross only, as they were wont, and our subjects of North Britain in their foretop the White Cross only, as they were accustomed. Wherefore we will and command all our subjects to be comparable and obedient to this our order, and that from henceforth they do not use or bear their flags in any other sort, as they will answer the contrary to their peril."

The cross of Saint Andrew is shaped like the letter X, though it was not till the fifteenth century that it was so represented. Tradition affirms that this saint was crucified on a cross of the ordinary form, but with his body horizontal. Like St. Peter, he deemed it far too great an honour to be crucified as was his Lord; and he therefore gained from his persecutors the concession of being fixed sideways, while St. Peter was crucified head downwards. Tradition has it that this X form of cross appeared in the sky to Achaius, king of the Scots, the night before a great battle with Athelstane; and being victorious, he went barefoot to the church of St. Andrew, and vowed to adopt the cross of the martyr as the national device.



In the earlier days when the English king took the field with his army he bore his royal banner, and, with it, others having the arms of St. Edmund, St. Edward, and St. George; but as the latter was the tutelary saint of England, his banner always ranked first in importance, and long after the banners of the other two saints fell into desuetude it continued to be the national banner of this country. Throughout the mediæval period every English man-at-arms was distinguished by wearing on his surcoat the cross of St. George. The following extract from the ordinances made for the government of the army with which Richard II. invaded Scotland in 1386, is a good illustration of this, wherein it is ordered "that everi man of what estate, condicion, or nation thei be of, so that he be of owre partie, bere a signe of the armes of Saint George, large, bothe before and behynde, upon parell that yf he be slayne or wounded to deth, he that hath so doon to hym shall not be putte to deth for defaulte of the cross that he lacketh. And that non enemy do bere the same token or crosse of Saint George, notwithstanding if he be prisoner, upon payne of deth."

The Union flag remained unchanged until January 1st, 1801, when it became necessary to make provision for the admittance of the Irish cross of St. Patrick—argent, a saltire gules, the resulting flag being that which is still in use. Campbell's well-known lines,—

"Ye mariners of England!  
That guard our native seas;  
Whose flag has braved a thousand years  
The battle and the breeze!"

must, therefore, not by any means be taken in a literal sense, however true they may be in spirit. There is a dash and go

about them as they stand that would be entirely lost if we substituted—

“Whose flag has braved since one, eight, nought, one,  
The battle and the breeze”!

In 1823 it was ordained that merchant ships using the Union Jack should place around it a broad border of white; but this regulation is no longer in force, this particular form of flag being now the signal for a pilot.

The meaning of the word Jack has never been satisfactorily cleared up. The favourite theory is that as the Union took place in the reign of King James, who in heraldic French would be termed Jacques, the flag would naturally be called *L'Union Jacques*: several other theories, however, have been broached, of varying degrees of improbability; the best of these being derived from the word *jaque* (hence our modern jacket), the surcoat worn over the armour in mediæval days.<sup>1</sup> This, we have seen, had the cross of St. George always represented on it; but there is no proof that the *jaque* was ever worn with the union of the two crosses upon it, so that the derivation breaks down just at the critical point.

The white ensign bearing the cross of St. George and having the Union Jack in its first quarter is now the recognised flag of the royal navy. The plain red ensign having the Union Jack in the upper dexter corner is the flag of the merchant service;<sup>2</sup> while the blue ensign, differing only from

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<sup>1</sup> “*Jaque, espece de petite casaque militaire qu'on portait au moyen age sur les armes et sur la cuirasse.*”—BOUILLET, “*Dict. Universel.*”

<sup>2</sup> Merchant vessels are permitted to adopt any House or Company flag on condition that it does not resemble any national flag. Thus the Inman line of steamships has as a distinguishing flag, a red flag having a white canton and within the canton a black diamond. The Guion line flies a blue flag having a white diamond containing a black six-pointed star.

the red in having its field blue, is permitted to any vessel commanded by an officer of the Royal Naval Reserve, and having a crew of whom at least one-third belong to that force. Until 1864, Great Britain had admirals, and vice and rear-admirals, of the red, white, and blue squadrons, the vessels being distinguished by the three ensigns we have mentioned. We read in the diary of Pepys, that even so early as 1627 the fleet was thus organized; as he tells us that in the expedition of the Duke of Buckingham, in that year, against the Ile de Rhé, "the Duke divided his fleet into squadrons. Himself, ye Admirall and General in chiefe, went in ye Triumphe, bearing the Standard of England in ye maine topp, and Admirall particular of the bloody colours. The Earl of Lindsay was Vice-Admirall to the Fleete in the Rainbowe, bearing the King's usual colours in his foretopp, and a blew flag in his maine topp, and was admirall of the blew colours. The Lord Harvey was Rear Admirall in ye Repulse, bearing the King's usual colours in his mizen, and a white flag in the main topp, and was Admirall of ye squadron of white colours."

The fly of the red or blue ensigns may often bear a charge indicative of some branch of the public service or other distinction. Thus, for example, the blue ensign with two crossed anchors in gold upon it is the flag of the victualling service; with one anchor, the transport department; with an inescutcheon, having three cannon on it, the ordnance branch of the service; with the royal arms upon it, the consular flag,

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The Dominion line, a red flag, having within a white diamond a black ball. The White Star line, a white five-pointed star on a red field. The Peninsular and Oriental flag is divided by lines from corner to corner into four triangles, the upper one white, the lower yellow, the dexter blue, and the sinister red. All these it will be readily seen are of a very distinctive character, and of strictly heraldic propriety.

with a ship in a white circle, the Board of Trade. The red ensign with a golden crown on it, is the Custom House flag. Canada, Cape Colony, Tasmania, New Zealand, New South Wales, Victoria, and the West African Settlements, all have the red ensign as their flag, with the addition of arms, stars, and other distinguishing devices.

Edward III. is more identified with our early naval glories than any other English king; he was styled "King of the Sea," a name of which he appears to have been very proud, and in his coinage of gold nobles he represented himself with shield and sword, standing in a ship "full royally apparelled." He fought on the seas under many disadvantages of numbers and ships; in one instance until his ship sank under him, and at all times as a gallant Englishman. Froissart gives us a graphic picture of those days in the passage that, somewhat long as it is, is too interesting to curtail: "The King of England and his retinue came sailing till he came before Sluys; and when he saw so great a number of ships that their masts seemed to be like a great wood, he demanded of the master of the ship what people he thought they were; he answered and said, 'Sir, I think they be Normans, laid here by the French King, and they have done great displeasure in England, and have burnt your town of Hamton, and taken your great ship, the Christopher.' 'Ah!' quoth the King, 'I have long desired to fight with the Frenchmen, and now shall I fight with some of them, by the grace of God and St. George, for truly they have done me so many displeasures that I shall be revenged and I may.' Then the king set all his ships in order, the greatest before the others, well furnished with archers, and ever between two ships of archers he had one ship with men-at-arms, and then he made another batell to lie aloof with

archers, to comfort ever them that were most weary, if neede were.

“When the king and his marshals had ordered his battle, he drew up the sails, and came with a greater wind to have the advantage of the sun. And so at last they turned a little, to get the wind at will; and when the Normans saw them go back they had marvel why they did so. And some said, they think themselves not meet to meddle with us, therefore they will go back. They saw well how the King of England was there personally, by reason of his banners. Then they did apparel their fleet to order, for they were sage and good men of war in the sea, and did set the Christopher, the which they had won the year before, to the foremost, with many trumpets and instruments, and so set on their enemies. There began a sore battle on both parts, archers and crossbowmen began to shoot, and men of arms approached and fought hand to hand; and the better to come together they had great hooks and grapples of iron to cast out of one ship into another, and so tied them fast together. There were many dedes of arms done, taking and rescuing againe. And at last the great Christopher was first won by the Englishmen, and all that were within it taken or slain. Then there was great noise and cry, and the Englishmen approached and fortified the Christopher with archers, and made him to pass on before, to fight with the Genoese. This battle was right fierce and terrible, and endured from the morning until it was noon. So that the Frenchmen, Normans, and others were discomfited, slain, and drowned; there was not one that ’scaped, but all were slain. When this victory was achieved, the king all that night abode in his ships before Sluys, with great noise of trumpets and other instruments.”

Even as early as the reign of John, England claimed to be the sovereign of the seas. If any commander of a vessel met the ship of a foreigner, and the latter refused to salute the English flag, it was enacted that such ship, if taken, was the lawful prize of the captor. A very notable example arose in May, 1554, when a Spanish fleet of one hundred and sixty sail, and having the king on board, on his way to his marriage with Queen Mary, fell in with the English fleet under the command of Lord Howard, Lord High Admiral of the narrow seas. Philip would have passed the English fleet without paying the customary honours, but the signal was at once made by Howard for his twenty-eight ships to prepare for action, and a round shot crashed into the side of the vessel of the Spanish admiral. The hint was taken, and the whole Spanish fleet struck their colours and lowered their topsails, as homage to the English flag.

In the year 1635, the combined fleets of France and Holland determined to dispute this claim of Great Britain; but on announcing their intention to do so, an English fleet was despatched to give them battle, whereupon they retired to their ports, and decided that discretion was preferable even to valour. In 1654, on the conclusion of peace between England and Holland, the Dutch consented to acknowledge the English supremacy of the seas, the article in the treaty declaring that "the ships of the Dutch, as well ships of war as others, meeting any of the ships of war of the English, in the British seas, shall strike their flags and lower their topsails in such manner as hath ever been at any time heretofore practised."

As lately as the year 1769 the regulations for the Royal Navy declare that "all foreign ships of war are expected to



take in their flag, and strike their topsails in acknowledgement of his majesty's sovereignty in his majesty's seas; and if they refuse, it is enjoined to all flag officers and commanders to use their utmost endeavours to compel them thereto, and not suffer dishonour to be done to his majesty." A French frigate in this year anchored in the Downs, without paying the customary salute; whereupon the Hawk, sloop of war, fired two shots over her, and the French captain then thought proper to strike his flag and salute.

The standards of the cavalry regiments in the British army have their field the same colour as that of the regimental facings, and bear the number and title of the regiment, its motto and heraldic badge and device, and names of the conflicts, such as Waterloo, Balaclava, and other words of stirring memory, in which the regiment has borne its share of honour.<sup>1</sup> The infantry regiments have two flags, the "Queen's Colour," which is the Union Jack charged with the device of the regiment, and the "Regimental Colour," that has its field the same colour as the regimental facings, a small Jack being placed in the upper dexter corner, while the field bears the "honours" of the corps, the records of its gallant service in many a hard-fought struggle in the Peninsula, on the plains of India, beneath the burning sun of Africa, or wherever else the call of honour and of duty has added to its laurels. This custom of recording the services of the various regiments began with the battle of Minden.<sup>2</sup>

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<sup>1</sup> Thus the 3rd Dragoons have as their badge the white horse within the garter, and on the flag the record of service: "Salamanca, Vittoria, Toulouse, Peninsula, Cabool, Moodkee, Sobraon, Ferozeshah, Punjaub, Chillianwallah, Goojerat."

<sup>2</sup> Thus the 1st regiment of the line bears the proud record: "St. Lucia,

The origin of the well-known French tricolor seems to be involved in obscurity. In the earlier days of its use the strips sometimes ran horizontally instead of vertically, but in 1794 the present arrangement was definitely adopted. It has been suggested that as the arms of the City of Paris, the seat of government, are half blue and half red, this would naturally suggest an idea for the national flag; while in 1789 Lafayette added the central white, the colour of the Bourbon flag. Others see in it the arms of the Orleans family. The red was the colour of the ancient banner of France, the *Oriflamme*,<sup>1</sup> the azure the arms of Valois, and the white the Bourbon. From these two families the Orleans house claims descent.

In truth, though legend and conjecture have built up a mass of explanation as to the flags of the various nationalities that is often of little or no value, the simpler and the truer reason is overlooked, the real necessity for having some two or three sharply contrasting colours as clearly arranged as possible. One need not seek to see in the red the life blood of the defenders of their country, in the blue the azure of the sky, in the yellow the light of Heaven poured upon a favoured land: it suffices to see in them brilliant and easily recognisable colours, and therefore of practical value as distinctive symbols.<sup>2</sup>

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Egmont-op-Zee, Egypt, Corunna, Busaco, Salamanca, Vittoria, St. Sebastian, Nive, Peninsula, Niagara, Waterloo, Nagpore, Maheidpore, Ava, Alma, Inkermann, Sebastopol."

<sup>1</sup> This sacred banner was last used by the French at Agincourt, October 25th, 1415.

<sup>2</sup> Hence the lines descriptive of the "Stars and Stripes" of the United States:—

"When Freedom from her mountain height  
Unfurled her standard to the air,  
She tore the azure robe of night,  
And set the stars of glory there.

Amongst other tricolor flags that have their stripes vertical we may mention the following, premising that in each case we commence with the colour nearest to the flag-staff: the brilliant green, white, and red of Italy;<sup>1</sup> the rich black, yellow, and red of Belgium; and the blue, yellow, and red of Roumania. To these may be added, though they are not strictly tricolor, as one of the colours is repeated, the white, blue, white of Ecuador; the blue, white, blue of Guatemala; the red, white, red of Peru.

Amongst tricolor flags having their stripes arranged horizontally we may instance the following, naming the colours in each case from the upper edge of the flag: the black, white, and red of Germany; the red, white, and blue of the Netherlands; the red, blue, and white of Servia; the yellow, blue, and red of Colombia; and the yellow, red, and blue of Bolivia.

The flag of Sweden is blue with a yellow cross, while Norway has a blue cross on a red ground, the red being separated from the blue by a fine line of white. These two crosses are united to form the national ensign, in much the same manner as in our own Union Jack. Other cross-bearing flags are those of Greece,<sup>2</sup> Denmark, and Switzerland; the first being white on a blue ground, the second white on a red ground, the cross in

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She mingled with its gorgeous dyes  
The milky ba'dric of the skies,  
And striped its pure celestial white  
With streakings of the morning light,"

must be considered rather as the outcome of poetic and patriotic fervour than as a statement of prosaic fact.

<sup>1</sup> Designed by Napoleon I. on his declaration of the Italian kingdom. It is based on the French flag; green, a very favourite colour of the emperor, being substituted for the blue. The arms in the centre, the white cross on the red shield, are those of the Dukes of Savoy.

<sup>2</sup> The Greeks adopted the tinctures of the arms of Bavaria, as a delicate

each case extending to the edges of the shield. The field of the Swiss flag is red, and has in its centre a white Greek cross. The Danish claims to be the oldest flag of all. According to legend, it descended from heaven in the year 1219, in answer to the prayer of King Waldemar, as he was warring against the pagans on the shores of the Baltic. As a definite fact, it at all events dates from the thirteenth century.

Within the walls of the city of Geneva was held, in 1863, an international conference to consider how far the horrors of war could be mitigated by aid to the sick and wounded, and the result of the meeting was the convention drawn up in 1864 by the representatives of sixteen governments, though later on the adherence of others brought the total up to thirty-three. This Convention of Geneva removes the sick and wounded from the category of combatants, and affords them relief without regard to nationality, and this protection is extended to all persons attached to hospitals or ambulances, and to all houses containing invalid soldiers. The distinctive mark of all such refuges is a white flag with a red cross upon it, being the colours of the flag of Switzerland reversed, and all medical stores, carriages, and the like, bear the same device upon them, while the doctors, nurses, and assistants have a white armlet with the red cross, the sacred badge that proclaims their errand of mercy. In deference to the religious feelings of Turkey, a red crescent may be substituted for the cross in campaigns where that country is one of the belligerents.

The Turkish standard, the crimson banner bearing the star and crescent, was first adopted A.D. 1453, after the capture of

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compliment to their first king, the Bavarian prince who ascended the Greek throne as Otho I., in 1833.

Constantinople by Mahomet II. The star and crescent were the device of Diana, the patroness of Byzantium, and were adopted by the conqueror as a badge of triumph.

It will be noted by any one looking up the subject that the heraldic rule of colour never being placed by colour or metal by metal is ordinarily strictly observed; thus the red and blue in the French tricolor are separated by white, the black and the red of Belgium by yellow. It is only in countries far removed from the influence of heraldic laws that we get such an unfortunate combination as the yellow, blue, red of Venezuela, the yellow, red, green of Bolivia, and some few others of like nature. One sees the same obedience to this rule in the smaller flags used for signalling, in medal-ribbons,<sup>1</sup> and the like, the result being practically a much greater distinctness. Such combinations as yellow and white, blue and black, red and blue, green and red carry their own condemnation with them, as any one may readily find by the test of actual experiment, stripes of red and blue in contact, for example, at a little distance blending into purple.

Some little degree of flag-lore is valuable not only to the soldier, the seaman, or to the traveller, but to every one. For want of this knowledge ludicrous and serious mistakes are often made. A short time ago, for instance, we found ourselves in a town gaily beflagged and radiant in bunting on the occasion of some popular rejoicing. The royal standard, betokening the

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<sup>1</sup> As, for instance, Ashanti, black and yellow; Egypt, blue and white; South Africa, blue and orange; Abyssinia, white and red; China, yellow and red; Indian Mutiny, red and white; Crimea, yellow and blue. There are however exceptions, as, for example, the Burmah ribbon, red and black, and New Zealand, blue and red. For other examples reference may be made to Gibson's "British Military and Naval Medals," Carter's "Medals of the British Army," or Irwin's "War Medals and Decorations."

presence in the house of some member of the royal family, was flying with a profusion that made it impossible to believe that all the people flying it could be entertaining such distinguished guests. As a set off, others were decking their houses with red flags, the symbols of revolution and bloodshed, or, in some cases, with yellow ones. The yellow is the quarantine flag: we were therefore led to infer that such houses were to be avoided as containing cases of yellow fever or other deadly infection. The stars and stripes of the United States were in almost every case upside down, as indeed were many others, a thing that, except for the ignorance that was its excuse, might be considered as an insult to the various foreign powers, while the repeated reversal of the Union Jack implied a signal of distress. The good folks really meant no harm to anybody, and they were quite happy to believe that their decorations were a great success. At the same time, a little more knowledge would have done them no harm. As it is an insult to hoist one national flag below another, it is a rigid law that in all official decorations national flags may not be so placed. Enthusiastic and irresponsible burgesses ignore all such considerations of international courtesy.

“The studies of one life,” as one of our great living authors writes, “are insufficient for the setting forth even of the little that one man can see. Each reader within the limit of his different range of sight must have observed much that will, in his own mind, add fulness to my story, or correct some of its errors, and he will also find in it something that he himself has not before seen. Give and Take keep the gates of Knowledge, where none but the dwarfs pass through with unbowed head”; therefore in conclusion we cannot, we are sure, do better than transfer bodily to our book the appeal to the reader that



appears on the title page of a quaint little black-letter treatise before us, and ask of all those who have accompanied us thus far a like indulgence.

“Go thou lytell boke: with due reuerence  
And with an humble hert recommend me  
To all those that of their beneuolence  
Thys lytell treatyse doth rede, heare, or se,  
Wherewith I praye them contented to be,  
And to amende it in place behouable  
Where as I haue fauted or be culpable.  
For herde it is, a man to attayne  
To make a thyng perfyte at the first sighte,  
But whan it is red and well ouer seene,  
Faultes may be founde that neuer come to lyght,  
Though the maker do his diligence and might,  
Praying them to take it as I haue intended,  
And to forgiue me yf I haue offended.”

## INDEX.

"Not chaos-like together crush'd and bruis'd,  
But, as the world, harmoniously confus'd,  
Where order in variety we see,  
And where, though all things differ, all agree."—POPE.

- Abbreviated terms, 37.  
Absurdities of early writers, 3, 6, 7,  
52, 154, 188.  
Abyssinia, medal ribbon, 270.  
Accession to throne of English kings,  
18.  
"Accidens of Armorie," 45.  
Acorn, 150, 172, 243.  
Agamemnon, buckler of, 9, 30.  
Ages of man, as tinctures, 46.  
Agroupment, 184, 190.  
Aleyn, extract from, 238.  
Allerion, 126.  
Allusive heraldry, 165, 212.  
Anchor, 176.  
Angels, 96, 146, 199, 200, 250.  
Annulet, 155, 174.  
Antelope, 105, 113, 201, 233.  
Antlers, 217.  
Apostles, gentlemen of blood, 7.  
"Areopagitica," extract from, 129.  
Archæologist, value of study to, 23.  
"Archæologia," reference to, 100.  
Argent or silver, 36.  
Armed, heraldic term, 95.  
Armes parlantes, 165.  
"Armorie of Honor," 53.  
"Armory of Birds," extract from,  
132.  
Arms of expectation, 186.  
Arms of Jerusalem, 48.  
Arms of office, 167.  
Arrangement of charges, 155.  
Arrows, 156, 236.  
Ashanti, medal ribbon, 270.  
Ashmole, extract from, 231.  
Ass, 122.  
Assumption of arms, 14, 182, 226.  
At gaze, 112.  
At speed, 112.  
Attired, 95.  
Augmentations of honour, 79, 173.  
Austrian orders of knighthood, 227.  
Azure, 37, 38, 45.  
Badger, 218, 229.  
Baker's "Chronicle," 189.  
Baltheum militare, 60.  
Banner, 254.  
Bar, 62, 63.  
Barbaric devices, 8.  
Barbed rose, 142.  
Barbel, 139.  
Baron, cornet of, 223.  
Baronetage, creation of, 224.  
"Barons' War," extracts from, 51,  
75, 127, 169.  
Barrel, 167.  
Barrulet, 63.  
Barry, 63, 181.  
Basilisk, 99.  
Bat, 172.  
Baton, 72.  
Battering ram, 156, 212.  
Battle-axe, 156.  
Bayeux tapestry, 11.  
Beacon or cresset, 156, 230, 234.  
Bear, 112, 116, 203, 230, 242, 250.

- Beaumont and Fletcher, extract from, 156.  
 Beaver, 205.  
 Bedouin camel-marks, 9.  
 Bee, 141, 217, 250.  
 Belgium, tricolor of, 268.  
 Bell, 170, 217.  
 Bell-founders' marks, 250.  
 Bend, 71.  
 Bendlet, 71, 180.  
 Bend sinister, 72.  
 Bendwise, 74.  
 Bendy, 72.  
 Berne, bears at, 103.  
 Berry on crosses, 69.  
 Bestiary, 125.  
 Bezants, 16, 90, 178, 179.  
 Billet, 88, 181.  
 Bison, 42.  
 Black, 40.  
 Black Eagle, order of, 130.  
 "Blazon of Gentry," 7, 18, 159, 195.  
 Blazonry, original meaning, 22, 93.  
 Bloody hand of Ulster, 224.  
 Blue ensign, 261.  
 Boar, 112, 113, 168, 201, 234, 235.  
 Board of Trade flag, 263.  
 Bolivia, flag of, 268.  
 Book, 162, 163.  
 "Book of St. Albans," extracts from, 4, 5, 14, 35, 43, 77, 82, 83, 88, 90, 92, 134, 146.  
 Books printed and MSS., destruction of, 27.  
 Bordure, 78, 81, 179.  
 Bossewel, extracts from, 15, 53, 118.  
 Brasses, heraldic devices on, 20.  
 Brass of Greenhill, 166.  
 Bream, 139.  
 Britannia, figure of, 243.  
 Broom plant, 232, 233, 248.  
 Brunswick Hussars, 41.  
 Buckle, 94, 242.  
 Bugle, 157, 167, 181.  
 Bull, 117, 201, 204, 217, 250.  
 Burmah, medal ribbon, 270.  
 Butterfly, 141.  
 Byron on nightingale, 143.  
 Cadency, 173, 203, 216.  
 Caltraps, 156.  
 Camden, extract from, 17.  
 Camel, 123, 217.  
 Campbell, extract from, 260.  
 Canadian Indians, 207.  
 "Canterbury Tales," 23.  
 Canting heraldry, 165.  
 Canton, 78, 180, 193.  
 Capaneus, shield of 9.  
 Cap of maintenance, 213.  
 Carnation, 244.  
 Castle, 42, 158, 188, 211, 217, 233.  
 Cat, 118.  
 Cat-a-mountain, 118.  
 Cavalry standards, 266.  
 Celestial bodies, 151.  
 Celestial crown, 162.  
 Celtic cross, 50.  
 Chamois, 205.  
 Chapeau, 213.  
 Charges themselves charged, 95.  
 Chaucer, evidence of, 75.  
 Chaucer, extracts from, 19, 23, 52, 114, 244, 255.  
 Chequée, 130, 181.  
 Chess board, 53.  
 Chevron, 76, 94.  
 Chevronel, 77.  
 Chief, 59.  
 China, medal ribbon, 270.  
 Chivalry, influence of, 23.  
 Church work of heraldic type, 125.  
 Cingulum honoris, 60.  
 Cinquefoil, 17, 150, 180, 181.  
 Civic crown, 162.  
 Clavico, battle of, 140.  
 Closet, 63.  
 Clothworkers' Company, 149.  
 Coat of many colours of Joseph, 6.  
 Coats, extracts from, 86, 101, 105, 118.  
 Cock, 133, 170, 217, 218.  
 Cockatrice, 99, 205.  
 Cognisance, 214, 231.  
 Coins, examples from, 67, 80, 111, 157, 201, 237.  
 Colour rules, 48.  
 Colours, how shown in engraving, 43.  
 Collar of SS, 234.  
 Colombia, tricolor of, 268.  
 Colonial flags, 263.  
 Columbine, 149, 233.

- Combattant, 109.  
 Comb, 170.  
 Common charges, 58, 96.  
 Company and house flags, 261.  
 Compasses, 167.  
 "Compleat Gentleman," 46.  
 Company, 53, 82.  
 Conies, 203.  
 Consular flag, 262.  
 Contoise, 218.  
 Convention of Geneva, 260.  
 Coots, 172.  
 Coronetted mitre, 163.  
 Coronets, 213, 222.  
 Cotise, 63, 72.  
 Counter-change, 54.  
 Counter-company, 53.  
 Countervair, 51.  
 Couped, 114.  
 Crab, 139.  
 Crampton Arms, 133.  
 Crane, 168.  
 Crayfish, 139.  
 Creation of baronets, 193.  
 Crenellated, 60.  
 Crescent, 16, 83, 152, 174, 183, 194, 233, 240.  
 Cresset or beacon, 156, 230, 234.  
 Crimean medal ribbon, 270.  
 Cross, 66.  
 Cross crosslet, 181, 218.  
 Cross moline, 175.  
 Crown, 157, 159.  
 "Crowne Garland of Golden Roses," 235.  
 Cup, 167.  
 Custom House flag, 263.  
 Dacre knot, 158.  
 Daisy, 244.  
 Dame, significance of title, 5.  
 Danish order of Elephant, 228.  
 Dante, 100, 231.  
 Dauphin, 137.  
 David, arms of, 3.  
 Days, names of, as tinctures, 46.  
 Death warrant of Charles I., 43.  
 Demi-lion, 109, 193.  
 Denmark, flag of, 268.  
 Devices of children of Jacob, 8.  
 Devices or impressa, 232.  
 Dexter, 44, 95, 224.  
 Diapering, 55.  
 "Dieu et mon droit," 211.  
 Differencing, 183, 188.  
 Dimidiation, 184, 237.  
 Dip of flag, 257.  
 "Display of Heraldry," 47, 102.  
 Divisions of the shield, 33.  
 Dog, 117.  
 Dolphin, 136, 217.  
 Dominion Line flag, 262.  
 Double-headed eagle, 129, 130.  
 Double-tailed lions, 108.  
 Douglas arms, 40.  
 Dove, order of the, 135.  
 Dovetail lines, 35.  
 Dragon, 99, 101, 201, 205, 217, 235.  
 Drake, 126.  
 Drayton, extracts from, 51, 75, 127, 132, 169, 230, 240, 242.  
 Dugdale, extracts from, 26, 178, 182, 189.  
 Dunbar, extract from, 106.  
 Duties of herald, 22.  
 Duties of knight, 24.  
 Eagle, 127, 129, 185, 215, 217, 231.  
 Earl, coronet of, 222.  
 Early arms simplest in character, 57.  
 Ebu-Khaldoun, statement of, 19.  
 Ecclesiastical banners, 255.  
 Ecuador, flag of, 268.  
 Edmonson, extract from, 45.  
 Eel, 139.  
 Egyptian campaign, medal ribbon, 270.  
 Elephant, 120, 170, 203, 204, 217.  
 Elm, 150, 172.  
 Embattled line, 35, 94, 180.  
 Embroidered garments, 181, 186.  
 "Encyclopædia Heraldica," 69.  
 Endorse, 65.  
 Engrailed line, 35, 73, 94.  
 Epithets as distinctions, 10.  
 Erased, 114.  
 Ermine, 50, 123, 205.  
 Ermines, 50.  
 Erminites, 50.  
 Erminois, 50.  
 Escallop shell, 139, 158, 180.  
 Escroll, 213, 240.  
 Escuage or Scutage, 32.

- Escutcheon, 32.  
 Estoile, 152.  
 Falcon, 217, 233, 234.  
 Family cries, 208.  
 Fans, 167.  
 Feathers, 237.  
 Fern, 248.  
 Ferne, extracts from, 7, 13, 18, 31, 38, 47, 52, 56, 63, 101, 108, 127, 151, 159, 173, 195.  
 Fesse, 60, 94.  
 Fetterlock, 234.  
 Fir-cone, 150.  
 First elephant in England, 121.  
 Fish, 136.  
 Fitchée, 95.  
 Flag, 183, 253.  
 Flanches, 85.  
 Fleur-de-lys, 94, 144, 174, 176, 181, 194, 233.  
 Floral badges, 244.  
 Flory counterflory, 83.  
 Flower names, as tinctures, 46.  
 Fly of flag, 257.  
 Foreign orders of knighthood, 227.  
 Fountain of Honour, 14.  
 Fox, 116, 117, 172, 205.  
 France, ancient, 148; modern, 148.  
 Frasier, 151.  
 French orders of knighthood, 227.  
 French terms freely used, 36.  
 French tricolor, 267.  
 Frescoes, Houses of Parliament, 2.  
 Fret, 89, 192, 205.  
 Fretty, 90.  
 Friar, 205.  
 Frog, 250.  
 Froissart, extract from, 263.  
 Fruited, 95.  
 Fruits, 150.  
 Furs, 50.  
 Fusil, 85, 87.  
 Galley, 155.  
 Gallic standard, 133.  
 Galloping horse of Hanover, 111.  
 Game-cock, 211.  
 Garb, 17, 164, 185, 217, 242.  
 Gardant, 109.  
 Garments, parti-coloured, 33.  
 Garvies, 170.  
 Gautier, extracts from, 67, 252.  
 Ged, 171.  
 Geliot, extract from, 101.  
 Gemelles, 62.  
 Genealogist, value to, 23.  
 Geneva Convention, 269.  
 "Gentleman's Exercise," 46.  
 Germany, tricolor of, 268.  
 Gibbon, extract from, 140.  
 Gilboa, battle of, 30.  
 "Glorie of Generositie," 7.  
 Goat, 123, 205.  
 Gobony, 53.  
 God's acre, 96.  
 Golden Fleece, order of, 119, 227, 228.  
 "Golden Legend," 208.  
 Gold, how shown in engraving, 41.  
 Gold, otherwise or, 36.  
 Gonfalon, 253.  
 Gouttée, 153.  
 Grand quartus, 188.  
 Grasshopper, 141, 218.  
 Grayling, 170.  
 Gray's "Elegy," 96.  
 Greece, flag of, 268.  
 Greek shields, 30.  
 Green or vert, 42.  
 Greyhound, 117, 201, 203, 217, 235.  
 Griffin, 99, 100, 233.  
 Guatemala, flag of, 268.  
 Guelph arms, 130.  
 Guiding rules, 92.  
 Guillim, extracts from, 41, 47, 68, 96, 102, 115, 127, 133, 134, 141, 151, 152, 164.  
 Guion line flag, 261.  
 Gules, 37, 39, 44, 45.  
 Guttée, 153.  
 Gyron, 88.  
 Gyronny, 89, 180.  
 Hallam's "History," extract from, 147.  
 Hall's "Chronicle," extract from, 233.  
 Harp, 80, 157, 258.  
 Harpy, 99, 126.  
 Harrington knot, 158.  
 Hart, 170.  
 Hatchment, 196.  
 Hawthorn, 235.

- Heart, 176, 181, 234.  
 Heater form of shield, 32.  
 Hector, shield of, 30.  
 Hedgehog, 168.  
 Helmets, forms of, 220.  
 Herald's College, 22.  
 Hercules, shield of, 9.  
 Herring, 138, 185.  
 Hesiod, extract from, 9.  
 Highlander, 96.  
 Hippeau, extract from, 126.  
 Hoist or dip of flag, 257.  
 Hollingshed, extract from, 242.  
 Holly, 150, 248.  
 Homer, extracts from, 9, 30.  
 "Honi soit qui mal y pense," 201.  
 Honourable ordinaries, 58.  
 Hound, 242.  
 Hourglass, 217, 250.  
 House or Company flags, 261.  
 Horse, 110, 111, 172, 204.  
 Horseshoe, 156.  
 Howel's "Londinopolis," 103.  
 Howe's "Chronicle," 147.  
 Human form, 96.  
 Hurt, 91.
- Illegitimacy, mark of, 72, 79, 82.  
 Impalement, 185, 215.  
 Impress, 232.  
 In bend, 74.  
 In complement, 152.  
 Indented lines, 35, 73.  
 In detriment, 152.  
 Indian sheep, 205.  
 Indian Mutiny, medal ribbon, 270.  
 Indian totems, 9.  
 "Indice Armorial," extracts from, 101, 128.  
 Inescutcheon, 79, 181.  
 Infantry colours, 266.  
 Influence of crusades, 16.  
 Inman line flag, 261.  
 Inn signs, heraldic, 231.  
 In orle, 74.  
 In pale, 74, 155.  
 In plenitude, 152.  
 Inscription at Beverley, 48.  
 Instruments of warfare, 156.  
 Invested line, 35.  
 Inventory, extracts from, 20, 131, 241.
- Ireland and England, union of, 2.  
 Isle of Man, arms of, 97.  
 Italy, tricolor of, 268.  
 Ivy, 248.
- Jabal, arms of, 7.  
 Jack, meaning of, 261.  
 Jael, arms of, 6.  
 Jason, shield of, 9.  
 Jerusalem, arms of, 48.  
 John Bull, 118.  
 Joseph's coat of many colours, 6.  
 Jubal, arms of, 7.  
 Juliana Berners, book of, 5, 68, 146, 173, 177.
- Kangaroo, 123.  
 Karlaverok, roll of, 39, 43, 87, 92, 105, 139, 178, 254.  
 Key, 162, 163, 180, 185.  
 Kilmartin Cross, 50, 67.  
 Kingly rank, elephant of, 120.  
 "King of the Sea," title of, 263.  
 Kings-at-arms, 22.  
 Kingsley, extract from, 168.  
 Knight-banneret, 255.  
 Knight, original meaning of word, 24.  
 Knights Hospitallers, 225.  
 Knights of the Ermine, 51.  
 "Knight's Tale," 19, 23.  
 Knights Templars, 225.  
 Knots, 157, 196, 217.
- Label, 174, 176.  
 "Lacyes Nobilitie," 7.  
 Ladies, arms of, 19.  
 Lambrequin, 218.  
 Lamb, 120, 173.  
 Language of mottoes, 209.  
 Lapwing, 136.  
 "Lav of the Last Minstrel," 107, 168, 207.  
 "Lays of Ancient Rome," 87.  
 "Le Blazon du Lièvre," 93.  
 Legh, extracts from, 45, 68.  
 Legion of Honour, 228.  
 Leland's "Itinerary," 153.  
 Leopard, 104, 105.  
 Letters indicating colours, 44.  
 Letters of the alphabet, 164.  
 Licentia crenellare, 60.



- Lindsay's "Lives of the Lindsays," 223.  
 Lion, 101, 103, 116, 201, 213, 231, 242, 250.  
 Liveries, 250.  
 Lloyd's "Historie of Cambria," 6.  
 Lobster, 139.  
 "Londinopolis" of Howell, 103.  
 Lord, peninsula of Sinai, 10.  
 Lozenge, 85.  
 Lozenge-shaped shield, 31, 86, 196.  
 Lozengy, 85.  
 Luce, 138, 192, 217.  
 Lydgate, extracts from, 43, 56, 217.  
 Lymphad, 155.  
  
 Macaulay, extract from, 211.  
 Mackenzie, extract from, 257.  
 Manitoba, arms of, 42.  
 Mantling, 218, 220.  
 Maple, 149.  
 Marks of augmentation, 192.  
 Marks of disgrace, 88.  
 "Marmion," extracts from, 6, 253, 254.  
 Marquis, coronet of, 222.  
 Mantlet, 94, 126, 174, 181.  
 Mary Stuart, arms of, 147.  
 Mascle, 85, 86, 181.  
 Mastiff, 205.  
 Matrimonial alliances, 186.  
 Maundeville, extract from, 98, 124.  
 Mayflower, sailing of the, 2.  
 Medal ribbons, 270.  
 Medals, works on, 270.  
 Mediæval pageant, 236.  
 Merchants' marks, 248.  
 Mermaid, 99, 205, 217.  
 Merman, 205.  
 "Merry Wives of Windsor," 138.  
 Metals, how shown in engraving, 43.  
 Millstone, 164.  
 Milton, extracts from, 129, 251, 253.  
 Mitre, 162, 223.  
 Monkey, 205.  
 Months, names of, as tinctures, 46.  
 Moon, 152.  
 Moore, extracts from, 143, 245.  
 Moose deer, 205.  
 Morgan's work, 6, 188.  
 Motto, 201, 206, 207, 225, 236.  
 Mountain ash, 248.  
  
 Mulberry, 150.  
 Mullet, 152, 174, 178, 181, 217, 243.  
 Mural crown, 162.  
 Murrey, 38.  
 Mythical forms, 99.  
 "Mythland," 100.  
  
 Naïant, 139.  
 Napoleonic bee, 141.  
 Napoleon on leopard, 105.  
 Naval crown, 162.  
 Nebulée lines, 35.  
 Nettle leaves, 169.  
 Netherlands, tricolor of, 268.  
 New Zealand, medal ribbon, 270.  
 Nightingale, 143.  
 Nimbus, 131.  
 Nineveh sculptures, 130.  
 Nine vices against chivalry, 195.  
 Nisbet, extracts from, 34, 41, 45, 76, 84, 89.  
 Noah, gentleman by birth, 4.  
 Norden, labours of, 26.  
 "Northampton," Baker's, 189.  
 Norway, flag of, 268.  
 Nowed, 95, 141.  
  
 Oars, 194.  
 Octofoil, 175.  
 Official visitation of heralds, 226.  
 Old Testament worthies, arms of, 4.  
 Or, otherwise gold, 36, 45.  
 Orange lily, 244.  
 Orange tree, 243.  
 Orders of knighthood, 117, 119, 225, 226, 227, 228.  
 "Ordinary of British Armorial," 64.  
 Ordnance Department flag, 262.  
 Oriflamme, 267.  
 Orle, 82, 187.  
 Ostrich, 136, 205, 217.  
 Ostrich feathers badge, 237.  
 Otter, 123, 205.  
 Owl, 135.  
 Ox, 172.  
  
 Pale, 64.  
 Pallas, buckler of, 9.  
 Pallet, 65.  
 Paly, 65.  
 Panther, 201, 233, 234.  
 Papworth's "Ordinary," 64.

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- Russian orders of knighthood, 227.  
 Rustre, 85.  
 Sable, 37, 41, 44, 45.  
 Sagittarius, 99, 217.  
 Sailing of the *Mayflower*, 2.  
 Sails, heraldic, of ships, 20, 256.  
 Sailors, 96.  
 Saladin, robes of, 19.  
 Salient, 108.  
 Salmon, 139.  
 Saltire, 75.  
 Saltirewise, 75.  
 Saluting the flag, 265.  
 Same arms borne by different families, 74.  
 Sanglier, 113.  
 Sanguine or murrey, 38.  
 Sardinian Order of the Annunciation, 228.  
 Savage, 96, 204.  
 Scales, 217.  
 Scorpion, 140.  
 Scotland and England, union of, 3.  
 Scott, extracts from, 142, 168, 171, 253.  
 Scottish clans, badges of, 248.  
 "Scouring of the White Horse," 111.  
 Scope, arms of, 74.  
 Scutage, 32.  
 Sea horse, 217.  
 Seeded rose, 142.  
 Seal, 17, 18, 20, 55.  
 Sea lion, 99.  
 Sejan, 108.  
 Semée, 148.  
 Serpent, 130, 140.  
 Servia, tricolor of, 268.  
 Shakespeare, extracts from, 93, 104, 128, 136, 138, 183, 195, 207, 208, 230, 232, 234, 254.  
 Shamrock, 237, 245.  
 Sheep, 170.  
 Shields, forms of, 29.  
 Ship, 155, 167.  
 Shorthand of history, 1.  
 Sickles, 242.  
 Signal for pilot, 261.  
 Signalling by flags, 270.  
 Signs of zodiac as tinctures, 46.  
 Silver, or argent, 36.  
 Silvestre de Petrasancta, 44.  
 Sinister, 44, 95, 224.  
 Sinople, 43, 45.  
 Skelton, extracts from, 96, 132.  
 Slogan, 207.  
 Soldiers as supporters, 206.  
 Solomon, arms of, 3.  
 Song of dying swan, 241.  
 South Africa, medal ribbon, 270.  
 Spade, 172.  
 Spanish heraldry, 82.  
 Spanish orders of knighthood, 227.  
 Spear, 156, 194.  
 Spelman, extract from, 173.  
 Spenser, extract from, 39.  
 Spur, 152.  
 Square shields, 31.  
 Squirrel, 122, 172.  
 Stafford knot, 158.  
 Stag, 112, 217.  
 Stained glass, heraldic, 20.  
 Stall plates, 193.  
 Standard, 253, 256, 257.  
 Star, 152, 181, 232, 250.  
 Stars and stripes, 267.  
 Statant, 108.  
 Stone, 168.  
 Stork, 136, 205.  
 Strawberry, 151.  
 Structural devices, 57.  
 Stripe on Tower menagerie, 103.  
 Stuart badge, 244.  
 Surgeon, 139.  
 Subordinaries, 58, 78.  
 Sun, 151, 211, 230, 233, 234.  
 Supporters, 96, 117, 146, 197, 201, 203, 206.  
 Surcoat, 18.  
 Surtout, 181.  
 Swallow, 136, 168.  
 Swan, 132, 133, 172, 201, 204, 205, 217, 233, 240.  
 Sweden, flag of, 268.  
 Swedish Order of the Sword, 228.  
 Swiss cross, origin of, 67.  
 Switzerland, flag of, 268.  
 Sword, 156, 162, 163, 167, 172, 217.  
 Tail of lion, 109.  
 Talbot, 117, 205, 230.  
 Tartans as distinguishing marks, 9.  
 Teasel, 149.  
 Tenné, 38.

- "Theatrum Botanicum," 234.  
 Thistle, 83, 204, 237.  
 Thunderbolt, 9, 130.  
 Threaded needle, 169.  
 Tiger, 105, 113, 205.  
 Tinctures of heraldry, 36.  
 Toad, 141, 144.  
 "Tom Brown's School Days," 93.  
 Torse, 213.  
 Torteau, 90.  
 Tortoise, 141, 204, 217.  
 Totems of Indians, 9.  
 Tower of London, menagerie at, 103.  
 Trajan's Column, shields on, 9, 30.  
 Transport Department, flag of, 262.  
 Treatise on Precedency, extract from, 257.  
 Trefoil, 150, 181.  
 "Tresor Heraldique," extracts from, 45, 65, 112, 135, 151.  
 Tressure, 82, 83, 193, 194.  
 Tricolor flags, 268.  
 Tripping, 112.  
 Triton, 99.  
 Trout, 139, 172.  
 "Troy Boke" of Lydgate, 43, 217.  
 Trumpet, 157, 217, 218.  
 Tubal Cain, arms of, 7.  
 Tudor livery colours, 42.  
 Tudor rose, 235.  
 Turkey cock, 136.  
 Turkish flag, 269.  
 Tutelar saint of England, 260.  
 Tydeus, shield of, 9.  
 Ulster badge, 224.  
 Unicorn, 99, 101, 197.  
 Uniform, 252.  
 Union Jack, 2, 81, 167, 193, 258.  
 Upton on crosses, 69.  
 Vair, 51.  
 Venezuela, flag of, 270.  
 Vert, 37, 42, 44.  
 Victualling Service, flag of, 262.  
 Violet, 244.  
 Virgil, extract from, 162.  
 Virgin and Child, 98.  
 Viscount, coronet of, 223.  
 Vision of Constantine, 146.  
 "Vision of Piers Plowman," 248.  
 Vulned, 132.  
 Wace, extract from, 11.  
 Warburton, "Rollo and his Race," 10.  
 War chariot of Darius, 130.  
 War cry, 207.  
 Wars of the Roses, 208.  
 Water, 171.  
 Waved line, 73, 171.  
 Ways of acquiring arms, 15.  
 Weaver's spindle, 87.  
 Whale, 138.  
 Wheatsheaf, 164, 167.  
 Whelks, 139.  
 White Eagle, order of, 130.  
 White ensign, 261.  
 White hart, 112.  
 White lily, 244.  
 White Star line, flag of, 262.  
 Whortleberry, 248.  
 Wild man, 204, 205.  
 Will of Black Prince, 238.  
 Will of Henry VII., 20.  
 Wolf, 112, 114, 116, 168, 172, 205.  
 Wreath, 213.  
 Wyvern, 99, 205, 217.  
 Yeomanry cavalry trooper, 206.  
 Yew, 248.  
 Zona, 60.











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